

• INSIDE KAT • '92 READERS POLL BALLOT •

# MODERN DRUMMER<sup>®</sup>

Now Incorporating Drums & Drumming Magazine

MARCH '92

U.S. \$3.95

U.K. £2.50

Canada \$4.95

CDC00799

## HARVEY MASON

• **HUNT SALES**  
OF TIN MACHINE

• KENTUCKY HEADHUNTERS'  
**FRED YOUNG**

**PLUS:**

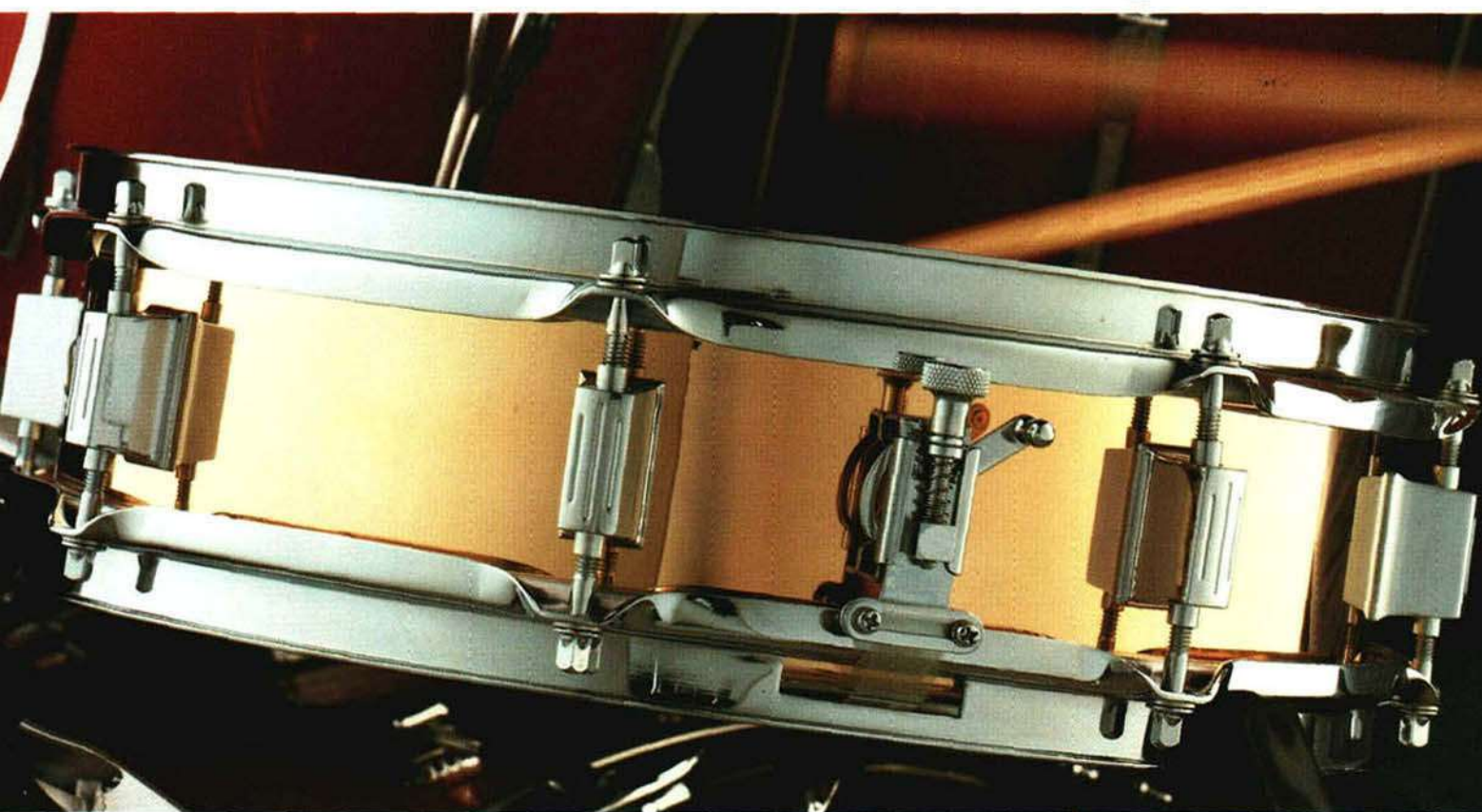
- ZILDJIAN'S A CUSTOMS
- DRUMMING: NEW ORLEANS STYLE
- GINGER BAKER'S DRUM SCHOOL

**WIN** A PRO-MARK  
TRIVIA PACKAGE!





# AIM HIGH



## The High-Quality Tradition of Ludwig Snares.

To be the best drummer you can be, you need the best possible drums. That's why so many top drummers choose Ludwig snares. Ludwig snares are quality-crafted to give drummers the strength and versatility they need, with the sound they demand. Ludwig's newly designed piccolo snare follows that same tradition.

## The High-End Pop of a Piccolo Snare.

Built to the original 3" x 13" size pioneered by Ludwig, the new piccolo adds a crisp, high sound to your music. It makes a great jazz/fusion and concert drum, and a great auxiliary drum for rock and studio work. Whatever music you play, you'll appreciate the strength of the redesigned high-tension lugs, the heavy-gauge batter and snare hoops, and the dependable new snare strainer with lever throw-off action.

New Ludwig piccs come in brighter-sounding bronze shells, or in Classic 6-Ply Maple for drummers who prefer a warmer, richer tone.

Ask to see them both at your local Ludwig dealer.



LB-553

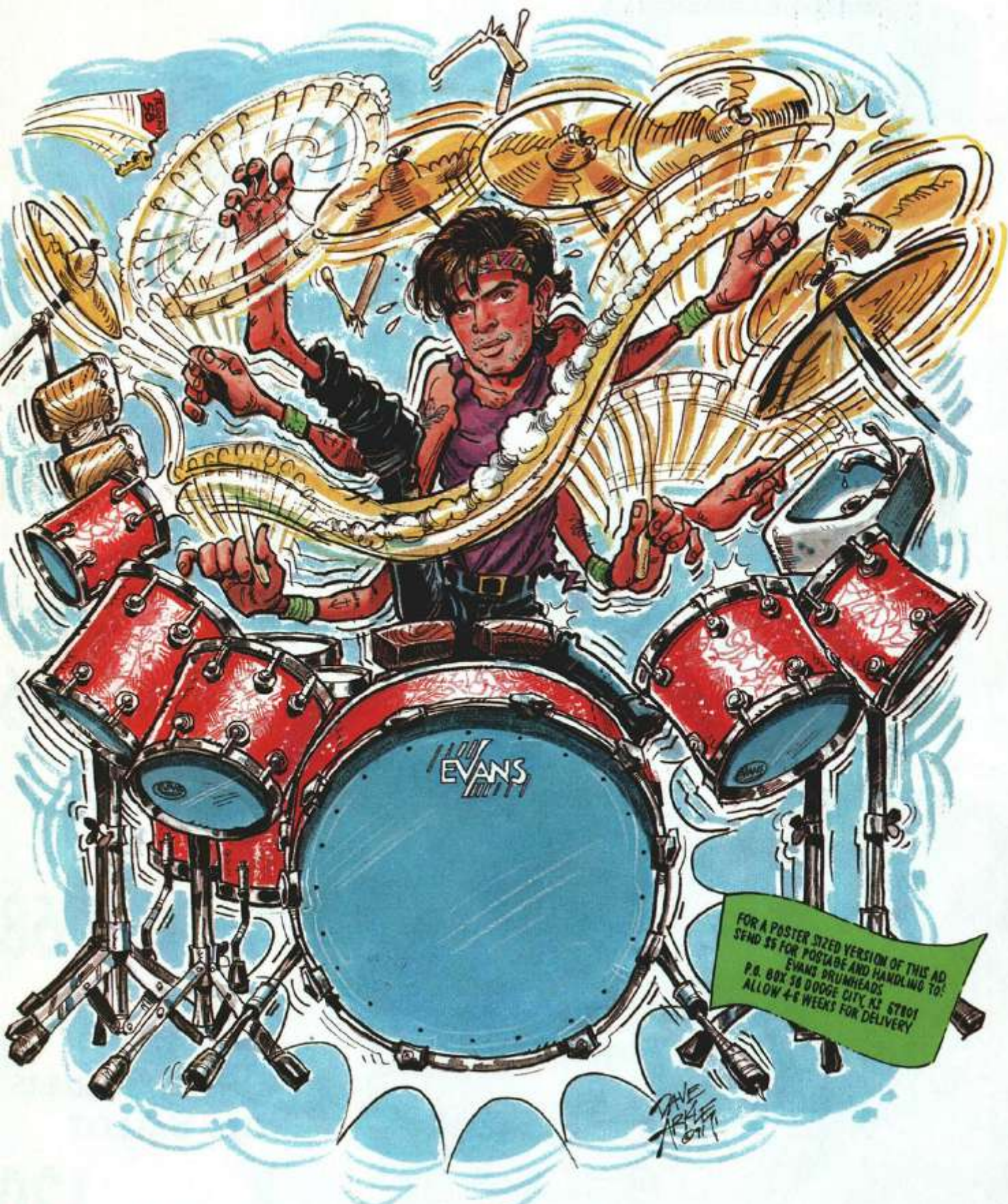


LC-555-XXN

**LUDWIG**<sup>®</sup>

A Selmer Company • P.O. Box 310 • Elkhart, IN 46515





**TOMMY LEE • EVANS DRUMHEADS**



# Content

## FEATURES

### HARVEY MASON

Why would one of the world's most successful studio drummers finally dive head-first into a band like Fourplay, after twenty years of first-call work? And just what does it take to survive on high-pressure TV, film, and record dates? In this very special *MD* feature, Harvey Mason shares the answers to these and many other important questions.

• by *Robyn Flans*

22

### HUNT SALES

In a career that spans the studio tactics of Todd Rundgren, the subtlety of bebop, and the abandon of Iggy Pop, Hunt Sales has certainly done it all. But now in Tin Machine, his band with brother Tony, David Bowie, and Reeves Gabrels, Hunt has really found a home for his special brew of power and finesse.

• by *Adam J. Budofsky*

28

### FRED YOUNG

With influences like Ginger Baker and Keith Moon, you just know that Kentucky Head Hunters' Fred Young is a bit different from your regular ol' country drummer. Learn how Fred puts it all together in country music's hottest band.

• by *Rick Mattingly*

32

### INSIDE KAT

This month our roving reporter visits with Bill Katoski, the electronic mastermind whose little company is behind some of the *biggest* advances in electronic drumming.

• by *Rick Van Horn*

36

### MD TRIVIA CONTEST

Win a great Pro-Mark package!

68

### MD's 14TH ANNUAL READERS POLL BALLOT

120







## COLUMNS

### Education

- 48 JAZZ DRUMMERS' WORKSHOP**  
New Orleans  
Drumming: Part 1:  
Traditional Rhythms  
BY JOEY FARRIS

- 56 ROCK 'N' JAZZ CLINIC**  
Accentuating The  
Less Obvious Parts  
Of The Measure:  
Part 2  
BY ROD MORGENSTEIN

- 58 STRICTLY TECHNIQUE**  
Developing  
Coordination  
And Independence:  
Part 2  
BY JOE MORELLO

- 62 TEACHERS' FORUM**  
Ginger Baker  
Drum School  
BY CHRIS BOYLE

- 66 SHOW DRUMMERS' SEMINAR**  
Drumming For  
Les Miserables  
BY BILL LANHAM

- 98 LATIN SYMPOSIUM**  
Brazilian Rhythms:  
The Rhythm Of  
Samba  
BY CHUCK SILVERMAN

### Equipment

- 42 PRODUCT CLOSE-UP**  
Zildjian A  
Custom Cymbals  
BY RICK MATTINGLY

- 44** Kenner Snare  
Drum Kit  
BY RICK MATTINGLY

- 45** L.A. Caseworks  
Stick Caddy  
BY RICK VAN HORN

- 64 FROM THE PAST**  
The Barry Collapsible  
Bass Drum  
BY NED INGBERMAN

- 110** NEW AND  
NOTABLE

### Departments

- 4** EDITOR'S  
OVERVIEW

- 6** READERS'  
PLATFORM

- 10** IMPRESSIONS  
Anton Fig On...

- 14** ASK A PRO

- 18** IT'S  
QUESTIONABLE

- 86** CRITIQUE

- 114** DRUM MARKET

### News

- 8** UPDATE  
Troy Luccketta,  
Michael Bolton's  
Tommy "Mugs" Cain,  
Dave Grohl of Nirvana,  
the Pixies' Dave  
Lovering, and James  
Kottack, plus News

- 108** INDUSTRY  
HAPPENINGS

### Profiles

- 52** PORTRAITS  
Brad Dutz  
BY ADAM WARD SELIGMAN



## EDITOR'S OVERVIEW



# On Reviews



MD's review departments have been an important part of the magazine's editorial content since the very first issue. Columns such as *Product Close-Up* and *Electronic Review* provide solid information on the latest gear available for drummers, while our *Critique* department focuses on the best in recorded materials, books, and videos. Though our read-

ership studies indicate that review departments are very popular and widely read, we do occasionally hear from readers who feel that MD's reviewers suffer from the *everything is wonderful* syndrome, and that MD is far too easy in its product reporting. Allow me to explain our position on this matter.

First, it's true that our reviews—for the most part—do tend to present products in a positive light. I say "for the most part," since we've never hesitated to point out specific problems with a product when we've discovered them, or to suggest improvements when we felt they were needed. The truth of the matter is, considering the number of editorial pages available to us each month, and in our attempt to get as much *valuable* information into those pages as possible, we've never felt it was very productive to waste even one inch of space on negative reviews. Therefore, if we feel a product really isn't worthy of your attention, you simply won't read about that product in *Modern Drummer*.

We've taken a similar approach with educational and listening material reviewed in *Critique*. You'll never read a scathing record or book review in MD because we've never believed in using up space to demean someone's work, or to tell you about books or recordings you're not likely to gain anything from. Once again, if we feel an item isn't worth the money someone's asking you to pay for it, or the time needed to search it out, we just won't present it in the pages of *Modern Drummer*. With so many excellent products, recordings, and publications released every year, we've always preferred to present the *best* of what our industry has to offer, rather than waste our pages and your time on items that don't measure up.

Of course, when a publication takes this type of an editorial stance, it also means that it's continually passing along *positive* information, and it's easy to understand how that could be perceived as reviewers being too easy on everyone. Regardless, it's a policy that has served the MD readership well for many years, and we don't see any need to alter it. Hopefully, my restating that policy here will enlighten long-time readers who may have wondered about it, and bring it to the attention of readers who've recently come on board.



## MODERN DRUMMER

EDITOR/PUBLISHER	Ronald Spagnardi
ASSOCIATE PUBLISHER	Isabel Spagnardi
MANAGING EDITOR	Rick Van Horn
FEATURES EDITOR	William F. Miller
ASSOCIATE EDITOR	Adam J. Budofsky
EDITORIAL ASSISTANT	Karen Walsh
ART DIRECTOR	Scott G. Bienstock
ADMINISTRATIVE MANAGER	Tracy A. Kearns
ADVERTISING DIRECTOR	Bob Berenson
ADVERTISING ASSISTANT	Joan C. Stickel
SALES AND MARKETING DIRECTOR	Crystal W. Van Horn
CONSULTANT TO THE PUBLISHER	Arnold E. Abramson

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Danny Gottlieb, Sonny Igoe, Jim Keltner, Larrie Londin, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, Dave Samuels, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

CONTRIBUTING WRITERS: Robyn Flans, Simon Goodwin, Rick Mattingly, Ken Micallef, Jeff Potter, Teri Saccone, Robert Santelli.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by MODERN DRUMMER Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1992 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 870 Pompton Avenue, Cedar Grove, NJ 07009. Tel.: (201) 239-4140.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-6013.

SUBSCRIPTIONS: \$27.95 per year; \$49.95, two years. Single copies \$3.95.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 551-3786.

POSTMASTER: Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054.

A Member Of:



National Publishers Association

Audit Bureau Of Circulations  
Membership applied for.



# ALL-PRO

Premier Percussion drums have made the Percussion All-Pro Team since their rookie year. They're the only drums to give you stadium-sized sound *plus* linebacker toughness.

The secret is in the shell design—three thin plies of select Finnish birch for a big, vibrant tone, and German beech reinforced bearing edges for uncompromising strength.

Take a look at other fine acoustic instruments like violins and guitars—the thinner the wood, the richer the tone. Projector brings the idea home with unmatched durability, unparalleled sound and unmistakable character.

Join All-Pros like Carmine Appice, Joe Franco and Zoro. Make your next set Premier Projector.

Premier's one-piece high tension lugs are strong yet extremely light, giving you extra volume and sustain.

The smoothest working tom holder in show business—the new RokLok.

Thin shells give you fat sound. Powerful, vibrant 3-ply Finnish birch shells have solid German beech reinforced bearing edges.

There's no deeper finish than hand-rubbed lacquer. There's no finer chrome plating than Premier's.

Premier Percussion Ltd. • Blaby Road • Wigston • Leicester, LE8 2DF, UK  
Premier Percussion USA, Inc. • 1263 Glen Ave., Suite 250 • Moorestown, NJ 08057

**PREMIER**  
The Different Drums



## READERS' PLATFORM



### Keltner: Yes—Metal: No

The December '91 cover story on veteran studio legend Jim Keltner was excellent. Jim is far too humble to speak openly about all of his musical accomplishments, but it doesn't matter, because his career speaks for itself. Jim clearly does more with a basic drumkit and real creative imagination than many drummers who surround themselves with gimmicks and gadgets today. I'd like to thank *MD* for giving us a chance to see this legendary performer in a much better light.

However, putting the very tasteless article on thrash and speed metal drummers in the same issue is just unforgivable, and a real insult to a fine drummer like Jim Keltner. I've heard of taking the good with the bad, but this is ridiculous!

Mike Dmytriw  
Cleveland OH

---

### Metal: Yes

I want to thank you for the excellent "Speed Metal Mixed Bag" in your December issue. It's become a cliché to say that "metal drummers don't get the respect they deserve." Too many people form a blanket opinion of a musical style and its accompanying visual image, and don't make the effort to examine the actual *playing*. Sure, there are metal drummers who are just bashers with no imagination or technique. There are pop, jazz, and country drummers who don't set the world on fire, either. But there are excellent metal drummers too, just as there are excellent drummers in those other styles. I applaud *MD* for keeping an open-minded perspective, and looking at the player's abilities instead of his wardrobe or hairstyle. That's why I keep reading *MD*; you offer something for everyone!

Bill Waldren  
Omaha NB

---

### Budd Rebutted

In your December *Readers' Platform* you printed the "words of wisdom" of Michael

Budd, who, in response to a previous *Platform* letter, has graced us all with the quintessential definition of what it means to play cover tunes. Normally I try to dismiss ignorance where I find it, but this one was too much to pass up.

Mr Budd's standpoint is that, in order to play someone else's material, you must "stifle true creativity in favor of a paycheck." It seems a shame that the scope of Mr. Budd's creativity is limited to "meticulously mimicking other artists' creations (with an occasional wacky splash of my own—tee hee!)." I assume this to mean that when a previous drumming performance is listened to, Mr. Budd hasn't the ability to do any interpretation of his own. This may very well be the reason that Mr. Budd insists on playing "original" music. Playing original music and playing covers are different things, I agree. (I've done both for several years.) However, creativity is something of which a "true" musician never loses sight, no matter who wrote the songs. I'd be interested to hear Mr. Budd's opinion on commercial viability of original material. If he has ever been concerned over whether his original material has been well-received, then he has "stifled true creativity" in order to be more appealing.

If Mr. Budd thinks that playing covers enters you into the category of "comfortable music shovelers," I would invite him out on a week or two with my band. I play in a six-piece Caribbean/world music band that does a few originals, but mostly covers. We aren't a "Holiday Inn band," but playing covers is something we must do to allow us to work on original material. Any time Mr. Budd would like to drive two hours, set up instruments, PA, and lighting, play three sets, then tear it all down and drive home until 3:00 A.M., get up at 8:00 later that same morning and do it all over again twice that day (we do a lot of doubles on the weekends), then he has earned the right to accuse me of taking the "comfortable" route.

Mr. Budd closed his letter by saying, sarcastically, that he hasn't got what it takes to play covers (read: I won't play cov-

ers). I would go one step further by saying that I question whether Mr. Budd has what it takes to be a professional. I don't mean in the sense of "playing music for money," but in the sense that all the greats have a common thread of self-confidence (not cockiness), understatedness (not loud-mouthed rambling), and a genuine respect for anyone who does their job to the best of their ability (as opposed to making themselves feel better by putting down others). Mr. Budd would do well to refer to some back issues of *MD* and read the interviews with the great drummers. Few of them have insulting things to say about other types of drummers, and I would argue that the ones who do are *not* really great professionals. Great drum players, maybe, but not great professionals.

Chuck Woodhams  
Quincy MA

---

### Play It Straight

I am writing in response to your "Play It Straight" ads. They really hit home. I have been playing drums for 17 years, but due to a drinking problem I have been out for a year. This problem has cost me two shots at a recording contract, my wife, my kids, my vehicle, and my drums. I also lost a shot at being an assistant drum tech to Bill Gibson, the drummer for Huey Lewis & the News. I had worked hard to get those opportunities, and blew them due to my drinking.

I'm happy to say that I have been sober for a little over a year now. But I don't know when I will play again. I love to play, and I love to make music for people. I really miss it.

I don't want people to feel sorry for me; I just want other up-and-coming musicians to see what can happen if they think drugs and alcohol are necessary in order to create or to loosen up. All you need is practice and dedication! Believe me, I learned this the hard way. So please, do play it straight.

Bill Caswell  
Corpus Christi TX





# JOURNEY INTO THE EXTRAORDINARY



Enroll in the music adventure of your life - an experience that will launch you on a positive new path toward the fulfillment of your dreams, ambitions and goals.

Join a family of extraordinary people in an extraordinary learning environment, one consisting of master musicians and 24 hour-a-day freedom to play and sing your heart and your dreams out. MI is all music - all the time. And you'll share it with people just like yourself; committed to be the best they can be.

This kind of experience rarely happens more than once in a lifetime. And it happens at Musicians Institute.

Go ahead. Discover what you are really capable of doing. After all, if you don't, who will?

## YOUR FUTURE IS HERE, NOW.



Send or call for a free MI catalog.  
Musicians Institute 1655 McCadden Place, P.O. Box 460, Hollywood, CA 90028 (213) 462-1384

If you're interested in private lessons with a qualified MI graduate instructor in your area, please contact GradNet at MI.





## Troy Luccketta

Ever since the release of their third album last year—the live *Five Man Acoustical Jam*—Tesla have been riding high and elbowing further and further into rock music's consciousness with masterful songwriting and superb musicianship.

Tesla's new release, *Psychotic Supper*, follows the trend, going straight into the album charts at number 13, and scoring the band their first U.S. headlining tour this spring. Troy Luccketta says that the making of the new album, which was recorded at New York's Power Station,

was pretty smooth going. "The rhythm tracks are completely live," he says, "so the guitar, bass, and drum tracks were all done at the same time. Most of the record was done in one or two takes. We didn't get over-analytical about it, which I was glad about. It's a well-produced record, but it's not like a lot of '90s records, with people making the drums bigger than ever. We just made it sound real and natural.

"I'm really excited about this record," Troy continues. "I think it's the best record we've ever made, no doubt.

Everybody feels that way, and I have a feeling that it's going to be our biggest."

Troy is also producing and co-writing with a singer/songwriter named Eric Westphal, and is using the Tower of Power horn section on the upcoming album. Troy has been offered several production jobs, in fact, and although he promises that he will continue to take on those projects, he says, "I love what I do musically in Tesla, and I'll stay in this band as long as I'm happy."

• **Teri Saccone**

## Tommy "Mugs" Cain

Tommy "Mugs" Cain says he enjoys working with Michael Bolton because Bolton's show consists of such a variety of styles, from blues and ballads, to R&B and rock. "I like playing 'Dock Of The Bay' because it's very R&B in the beginning and goes very heavy into rock. I also like playing 'Georgia' and 'How Am I Supposed To Live Without You.' And as far as the rock songs, I get off on playing 'Steel Bars.'"

Mugs says feel is the predominant consideration in ballad playing. "You can't play it strict, like a sequenced track," he explains. "The best way to play ballads is to put the backbeat behind, so that it's very laid-back, making it very powerful. That's why you very rarely have drum machines on ballads. You have to really put it back in a great pocket for the singer. Also, the band has to really be in synch. Anyone can play a rock song at 120, but if you take a tempo back to 55 or 53 and you have to get five people locked on that, that's where the test comes in."

As for tips on complementing a vocalist, Mugs says, "Play dynamically with the vocalist. When the voice comes down for

emotions, the drums should as well. When he wants a section of a song to kick because he's singing hard, kick it hard. The drums should always complement how the singer phrases."

• **Robyn Flans**



## Dave Grohl

Dave Grohl of Nirvana is the first to say he's not a drummer's drummer. "I know nothing about drums," he admits. "I never studied and I don't read. I actually play guitar better than I play drums. I just got more into drums because I happened to be a better player than the drummers they had in the bands I was in."

But there's no denying the captivating results Grohl gets on *Nevermind*, the band's second full-length record and first

for a major label. His loose style effectively guides the Aberdeen, Washington trio through a swirling, pulsating, hypnotic crush-groove. If not overly technical, it certainly works.

Grohl shows a bombastic approach on songs such as "Territorial Pissings" and the college radio hit "Smells Like Teen Spirit," but also lends a subtle, in-the-pocket touch when called for, like on "Breed" and "Come As You Are."

"I probably couldn't play a clean roll if my life depended on it," Grohl says half-jokingly. "But the big thing with me is dynamics—buildups and breakdowns. I can only go by what my ear tells me, and most of the time that means trying to get real intense and then getting real mellow."

Nirvana plans to tour the U.S. club circuit through early '92 before heading overseas.

• **Matt Peiken**



# Dave Lovering

Dave Lovering says the new record from the Pixies, *Trompe Le Monde*, is aptly named. "It means 'trick the world' in French," said the Boston-based group's drummer. "This album is a harder approach than we've ever taken before. We tried to make a heavy album because people said our last record, *Bossanova*, was kind of wimpy. We wanted to do a record just to show people we can be just as heavy as anybody else. We'll try anything to trip up our audience."

On *Trompe Le Monde*, the Pixies' fifth full-length album, Lovering helps guide the band through quick-hitting tunes ranging from Brit-influence pop to industrial, punk-derived earshots. But he admits that the record took more out of him than he had expected. "It was such hard work



because the songs weren't down completely when we recorded them, and I was kind of blind as to how they would turn out ninety percent of the time."

With plans to tour the U.S. at least through March, Lovering hopes the band attracts a larger American following than their predominantly European, collegiate fan base. "We've never concentrated on America before. We only played here three weeks for the last record. Even though I consider this record a lot less radio-friendly than some of our others, I hope American radio can find something in this and the people catch on. If they're looking for something heavier from us, this is the record for them."

• **Matt Peiken**

# James Kottak

Since leaving Kingdom Come over two years ago, James Kottak has been doing scattered record projects. But he's also been turning down a lot of offers in favor of sticking with a band he started called Wild Horses. It wasn't always easy to say no to the likes of AC/DC, Alice Cooper, and Badlands. In fact, when the Cult made him an offer he couldn't refuse last year, he took it, much to his regret.

"I didn't like the band in any way,"

Kottak laments. "I love the Cult's music, but it was just like the insanity and the egos that went along with Kingdom Come, and I didn't want to deal with it. It was more of the same in the Cult. I'm much happier being out."

After a few false starts, James was able to get his own band signed. His favorite track on the new Wild Horses album is called "New York City," because "There were about three tracks we cut without a

click, and that was one of them," he says. "It just got this loose-as-a-goose feel and it's more of what I wanted the album to feel like overall. But sometimes you have to restrict yourself to the commercial thing."

James can also be heard on albums by Jeff Northrup, Dare, McCauley Schenker Group, Johnny Crash, No Sweat, and newcomer Michael Lee Firkens.

• **Robyn Flans**

# News...

**Denny Fongheiser** on records by Steve Wynn, John Gorka, Bruce Cockburn (along with Jim Keltner), Shawn Colvin (also with Jim Keltner), Michelle Shocked, Jimmy Lawrence, Belinda Carlisle, Stevie Nicks, Toni Childs, and Seal, and on the soundtracks of *Curly Sue* and *Shout*.

**Tris Imboden** on Bill Champlin's solo LP. He's also currently working on the next Chicago album.

**Chris Whitten** on Dire Straits' most recent release, *On Every Street*, as well as on a world tour with the band.

**Brad Heaney** on tour with the Screaming Jets.

**Ricky Lawson** has put together a band called Paradise Found.

**David Bronson** doing dates with the Righteous Brothers.

**Mark Sanders** recently appeared on *Into The Night* with Kenny James and can be heard on five tracks from a Disney release by Craig Taubman. Mark is also teaching at Valley Arts Guitar in the San Fernando Valley, California.

**Myron Grombacher** on recent release by Lita Ford

called *Dangerous Curves*.

**Bobby Blotzer** working on new Ratt album for release later this year.

**Matt Cameron** on Soundgarden's newest, *Badmotorfinger*, and on the road with the band.

**Niclas Sigevall** on Electric Boys' newest, *Groovus Maximus*.

**Joe Nevolo** on Stephan Ross album, *Midnight Drive*.

**Carmin Appice** is in V.I.E., a new band with former Night Ranger guitarist Jeff Watson.

**Mickey Roker** is back leading a small group. Mickey

was also recently the Philadelphia Mellon Jazz Festival honoree.

**Ed Mann** spent the month of November touring with Ricki Lee Jones, playing vibes, congas, and hand percussion in her all-acoustic, no-drums band.

**Michael Blair** recently performed with R.E.M. for the ABC/MTV 10th Anniversary Special, and produced a record for the Jody Grind and demos for Only This and the Barleycorns.







## Anton Fig On...

■ by Ken Micallef

For the purpose of this department, noted drummers are invited to listen to recordings featuring the playing of other drummers, and then to share their opinions regarding the works. The subject drummers are given no advance information about the material they are hearing.



"When I play, I always watch to see if people are tapping their feet. If not, I'll cut back on what I'm doing till they respond...then I might get more complicated." Wise words from Anton Fig, five-year veteran of the infamous *Late Night* TV program, featuring The World's Most Dangerous Band.

Anton, a naturalized U.S. citizen (he hails from South Africa), got his legit training at the prestigious New England Conservatory of Music before cutting his teeth with a foray into jazz that included gigs with Pat Martino, George Russell, and Jaki Byard. His secure, powerful groove landed him rock session work with the likes of Cindy Lauper, Bob Dylan, Mick Jagger, Ace Frehley, and KISS.

Anton is constantly learning new material for the Letterman show, so each night is a fresh performance for New York City's most famous "house band." Over the years, T.W.M.D.B. has backed up everyone from the Red Hot Chili Peppers to Dolly Parton, and from Miles Davis to "a 70-year-old German granny who sang 'Take A Walk On The Wild Side.'"

### ...IAN PAICE

Deep Purple: "Lay Down, Stay Down" (from *Burn*) Paice, drums; Ritchie Blackmore, guitar; David Coverdale, vocals; Glenn Hughes, bass; Jon Lord, keyboards.

**AF:** I thought the drumming was nice. I liked the fill he did between his toms and bass drum—that sort of Bonham-ish fill.

**KM:** It was Deep Purple.

**AF:** Oh, it was Ian Paice. He's great. I was really into their first album, the one with "Hush" on it. I saw a video of him recently, and he is still amazing.

### ...DENNIS CHAMBERS

Berelli Lagrene: "Foreign Affairs" (from *Foreign Affairs*) Chambers, drums; Lagrene, guitar; Jeff Andrews, bass; Koono, keyboards; Cafe, percussion.

**AF:** Was that Dennis Chambers?

**KM:** Right.

**AF:** I thought it was Dennis because of that hi-hat and snare drum pattern he does. But I didn't hear other signature things

of his. I thought when the solo came, "If it's Dennis, I'm going to hear it." But he played less of the really spectacular stuff that he does. The solo wasn't as wild as usual; it was a little more subtle.

### ...MANU KATCHE

Robbie Robertson: "Somewhere Down The Crazy River" (from *Robbie Robertson*) Kathe, drums; Tony Levin, bass; Bill Dillon, guitar; Robertson, vocal, background vocals, guitar.

**AF:** I've heard that track before, but I'm not sure who the artist is. I like the music; it's like a movie. I think it's Manu Kathe—for the beat and that kind of tom sound. He gets these beats that are really interesting and very understated. They don't overpower the groove. If you listen to him on Peter Gabriel's *So*, you don't even notice the drumming, but there's quite a lot going on. Great drumming.

### ...STEVE JORDAN

Don Grolnick: "Pointing At The Moon" (from *Hearts & Numbers*) Jordan, drums; Grolnick, keyboards; Will Lee, bass; Michael Brecker, tenor saxophone; Jeff Mironov, guitar.

**AF:** I know it's Brecker on sax, and Will Lee. I like the way the drums fit through the time. Sometimes it was playing along with it, sometimes a beat against it. Quasi-esoteric. It's got a funny reggae section, but the drummer is playing a "downtown" reggae beat.

**KM:** What's that?

**AF:** As opposed to pure Jamaican. It's a bit more arty. The snare doesn't sound like him, but I'll say it was Steve Jordan. He went with different things that happened. He erases the rules, like on the reggae part. Sounds like he was having fun.

Taking over the chair he vacated with Letterman was tremendous pressure. I just tried to maintain my style, play myself.

### ...VINNIE COLAIUTA

Frank Zappa: "Pound For A Brown Solos" (from *You Can't Do That On Stage Anymore Vol. 4*) Colaiuta, drums; Tommy Mars, mini-moog; Arthur Barrow, bass.

**AF:** I'll guess Terry Bozzio. Or someone else with the same band. Vinnie with Zappa?

**KM:** Right.

**AF:** The keyboard player was definitely into Jan Hammer. Bozzio is quite capable of playing in the same fashion—very aggressive and outside. He's on the Brecker Brothers' *Heavy Metal BeBop*, which is one of my favorites.

I saw Vinnie at Le Cafe once with a band that was playing original arrangements of Weather Report-type material. He was incredible. I also saw him with Zappa at the Palladium in the late '70s. He was sitting really low to the ground, doing all the weird time things he does. Zappa was sitting back, smoking a cigarette and watching Vinnie, amazed.

continued on page 105



**"GIBRALTAR...  
ROAD TOUGH,  
STUDIO TIGHT"**



*All New!  
Road Series Clamps*

**H**arvey Mason, one of the giants on the studio scene, sets up and tears down more than most touring drummers. Harvey demands hardware that can be set up fast and that stays rock solid. Only Gibraltar has proven tough enough to survive his session-packed days without rattling or slipping.

The New Gibraltar Road Series Clamps are designed for today's mobile musicians, like

Harvey, with radical drum setups. The pros depend on Road Series Clamps to make rack setup a snap!

On the road or in the studio, Road Series Clamps will make even the heaviest hitters' rack system "Rock Solid."

**Gibraltar**  
H A R D W A R E





# "ZILDJIAN TOOK THESE SO

*Vinnie Colaiuta had a clear picture in his mind of*

*what his dream cymbal would be. "It would have a 'sweet' sound," explained Vinnie. "Not too dark. Not too light. Sort of in-between, but not bland and not middle-of-the-road.*

*It would be a thin cymbal with more spread than a thicker cymbal, but not too much more.*

*When I hit the bell, it wouldn't go 'ching-ching' like*

*a cash register. It would open up as soon as I touched it. I could even hit it with my finger and it would still sound good. It would speak to me. In a nutshell, the cymbal would be strongly reminiscent of the old Zildjian*

*A, but with a more contemporary feel." Interestingly,*



*The A Custom.*





*us field test. And after a lengthy process of playing,*

*listening, and perfecting, we produced*

*the new A Custom. We're thrilled with the cymbal*

*because we believe it's the finest sounding*

*A Cymbal we've made to date. And it should be.*

*New computer techniques enabled us*

*to analyze how minute variations in hammering*

*patterns affected the sonics. And our exclu-*

*sive rotary hammering device allowed us*

*to create never-achieved-before nuances in sound.*

*The A Custom is a complete range of cymbals*

*with 14" Hi hats, 15," 16," 17" and 18" crashes, and*

# UNDS OUT OF MY HEAD."

*several months prior to this discussion with Vinnie,*

*we had already begun working on a cymbal*

*with similar qualities, as an extension to the classic*

*A Zildjian sound. We decided to join*

*forces and create this new generation of cymbal*

*together. We enlisted Dennis Chambers,*

*Steve Smith, Neil Peart, William Calhoun and*

*Omar Hakim, amongst others, to help*

*20" and 22" rides. To learn more about them, please*

*write Zildjian at 22 Longwater Drive, Norwell,*

*MA 02061. As a parting note, we'd like to thank all*

*the artists involved in creating the A Custom.*

*Especially Vinnie. Because when we sat down*

*to work, his head was into it the most.*

**Zildjian**

CYMBAL MAKERS SINCE 1623



## ASK A PRO



### Jim Keltner



**Q** I have been playing drums for many years, but over the last couple of years my time has become unreliable when playing in band situations. I often speed up during the course of a song. I've been made aware of the problem because I tape most gigs and rehearsals. I practice regularly with a metronome and play along with records, but the problem still remains. Could you please give me some advice, and also

explain your philosophy towards maintaining good time? Thanks!

Rob Sheppard  
London, England

**A** First of all, I must tell you that you're not alone. I rush and drag on songs all the time. It's a matter of degree. Obviously, you don't want to speed up or slow down *too* radically, but to surge a bit at times, or to pull back occasionally is, I think, a desirable quality for the music to have. If, however, your speeding up is a big problem, perhaps you should study the tapes you've made to find out just *where* the problem seems to occur. Drummers will often speed up as they anticipate a fill, or rush the fill itself and wind up ahead of the beat as they come out of it. (A lot of great rock drummers are famous for this, but again it's a matter of degree and whether it works for the song.) It could also be that your ride pattern is too insistent, and may need to be broken up a bit—or have the accents varied somehow.

It's important to find a balance between concentration and relaxation when you play. You need to be aware and listening while you're playing, but not be uptight about it. Drummers have a certain force inherent in their instrument that allows them to actually manipulate the time. Experience, and a certain amount of confidence, is essential to pull that off.

I've never liked the idea of the drummer having to be the one to "hold the time together." *Everyone* in the band should be responsible for good timekeeping. The goal is, of course, to make the *timefeel* good!

### Russ McKinnon

**Q** I recently had the pleasure of hearing the newly touring Tower of Power in Portland, Oregon. I was extremely impressed with the tightness of the entire unit, and particularly with your playing. You kicked a band of burning players with punchy fills, tasty time, and great dynamics. What brand of drums were you playing on that gig? They looked like small toms, but with very rich, sharp voices. Also, what brand of piccolo snare were you using? Finally, could you discuss why you had two Rhythm Tech tambourines stacked on top of each other? Does this make the sound richer, or does one not stand up to playing when mounted alone?

Jay Harris  
Portland OR

**A** Thanks for your enthusiasm and all the kind words. In response to your first question, I play Remo *Mastertouch* drums. The logo might be difficult to see due to the artwork on my front bass drum head. The kit features 8x8 and 8x10 mounted toms, with 12x14 and 14x16 suspended floor toms. The snare drum I almost always use live with Tower of Power is a Remo 3 1/2x14 piccolo with heavy-duty hoops. To answer your last question, I do use one Rhythm Tech *DST* with brass jingles, stacked on top of another with nickel jingles. I have included a *DST* in my setup for years now, but found that one tambourine doesn't always cut through the mix the way I would like it to in loud live situations. I discovered the richness and added volume of the combined sound one day in the studio, and have been using two tambourines ever since.





# CZX STUDIO

## THE ATTENTION TO DETAILS

To customize means to pay attention to the wants and desires of the individual. It is to offer something at a higher level. Something that goes one step beyond everybody else. That plateau can only be achieved by specific details. Implementations that you and you alone provide for the buyer. CZX Studio Series drums are customized instruments because of diligent attention to specific details.

### THE HOOPS

Standard on all CZX Studio Series rack toms and floor toms are Pearl's super hoops. The super hoop is solid steel measuring 2.3 mm in thickness. The industry standard for hoops are metal composites which measure 1.7 mm in thickness. The triple flanged super hoops are unparalleled in form consistency, design technology, and raw materials. What does all this mean to you? Details such as exact head fit, precision hoop to shell seating, and acute control over tuning.

### THE SNARE DRUMS

Choice of snare drums for CZX Studio is limited only by your imagination. The snare drum we chose to accompany CZX Studio pre-packed kits is our most popular professional snare drum, the 6 1/2" x 14" brass free floating. For the purist who desires that the snare perfectly match the drum set in shell composition, color scheme, and tonal integrity, Pearl offers the 100% birch 6 1/2" x 14" CZX Studio snare drum.

### THE LUGS

Much has been written about high tension lugs versus double lugs and their effect on shell resonance. Physics axioms' regarding absorption and refraction provide the answer. If a shell allows too much tonal absorption the frequencies actually leave the shell through the ply walls. What is created is shell aura. A significant amount of tone and resonance is lost through this shell leakage. Simply put, if your shell loses sound



projection through shell leakage, the only solution to keep the shell vibrant at all is the use of double lugs. Since CZX Studio drums have no shell leakage or shell aura, the perfect compliment to this series is the high tension lug. This lug is die cast of zinc alloy providing the player with completely consistent tuning security, tension dispersion throughout the length of the one piece lug, rather than creating shell stress points as do double lugs, and complimentary aesthetics to the CZX Studio Series design. The high tension lug also features a synthetic gasket as the foundation between shell and metal to protect the finish.



# CZX STUDIO

## THE WHOLE IS GREATER THAN THE SUM

The reality of CZX Studio drums is quite literally this. There are so many aspects that account for the magnitude of the series, that the end result has become larger than its elements. It is the final attention to detailing that sets CZX Studio apart and puts it in a league by itself.

The process of finishing the interior of the shell involves nine steps alone before completion. The result is an instrument that is not only sealed from weather elements but controls resonance, ambience, and tonal projection. The exterior finishing processes total twenty-two in number. It takes over a two week period to conclude the exterior procedural requirements of CZX Studio shell finishing.

Two colors are exclusive to CZX Studio, Crimson Quartz and Midnight Quartz. Should you prefer another professional finish offered by Pearl, it can be custom ordered.

The bass drum hoops are made from the same selected and aged 100% birch that the shells are manufactured from. What goes into the shell formation methodology is utilized in bass hoop creation. Exclusive molds, a patented adhesive compound for ply solidification, and a patented heat compression process, afford CZX Studio the finest bass hoops available on the market.

Every piece of chrome on CZX Studio drums goes through the most extensive plating system in percussion manufacturing. From start to finish, the triple chrome plating process involves forty-one steps. There is no chroming procedure more complete or more complex than the one Pearl applies to the hardware of CZX Studio.

The final implements of this series, although seemingly small, are as significant as any other aspect of CZX Studio drums. The air vent is not hammered into the shell, it is hand set. This chromed zinc alloy grommet with synthetic seating gasket is easily the best in its class. The nameplate is manufactured of 100% aluminum and also features a synthetic seating gasket. It is affixed to the shell exterior by four high carbon steel screws. The same high carbon steel screws and washers used to secure the lugs.

The hardware pack available with pre-packaged CZX Studio drum sets includes 850W series cymbal stands, S950WS snare stand, H950 hi-hat stand, TH-95 tom holders, and the famous P880 single chain drive bass drum pedal.

In manufacturing, details are the most painstaking part of any process. To the consumer, details are what you look for to set products apart from one another. CZX Studio. Because details make all the difference.



*Pearl.*

The best reason to play drums.





CZX Studio standard colors are #131 Midnight Quartz (shown above) and #133 Crimson Quartz. Other available colors include #103 Piano Black, #107 Coral Red, #108 Charcoal Grey, #109 Artic White, #110 Sequoia Red, #113 Sheer Blue, #114 Liquid Amber, #116 Bordeaux Red and #117 Satin Beige.



## IT'S QUESTIONABLE



### Can Drumheads Be Recycled?

*Editor's note: The following question was printed in the January '92 It's Questionable, along with responses from Evans and Aquarian. We felt the question important enough to repeat it, with the following response from Remo, Inc.*

**Q** As a drummer and an environmentally concerned citizen, I would like to address the issue of plastic drumheads. They are fine products, but since they are made of such heavy plastic materials, it pains me to have to discard them so frequently. This leads me to two questions: First, could drumhead manufacturers recover or re-use the metal and plastic materials used to make the heads—or even sell the used material to make other products? Second, if this were technologically and economically feasible, could drummers return their used heads—complete with the reusable cardboard packages—to their dealers for shipment back to the company?

David Healy  
Milton MA

**A** Remo's Rick Drumm replies, "Unfortunately, Mylar and other drumhead materials—with the exception of aluminum—are not currently recyclable for manufacturing purposes. Additionally, we have contacted our vendors as to the feasibility of recycling, and are informed that at the present time it is not technologically possible or economically feasible to institute a recycling program at the dealer level.

"However, we are continuing to research areas in which old drumhead materials might be used. Our suppliers are working on this problem, and it is hoped that they will be able to come up with some kind of solution in the not-too-distant future.

"In the meantime, we have received various suggestions for using worn drumheads. One of our dealers in Kansas reported using one for a toboggan during a storm, and was quite pleased with its performance. Remo, Inc., would like to start a contest in which a *MasterTouch* piccolo

snare drum will be awarded for the best suggestion for using expired drumheads. The contest will take effect immediately and will close on December 31, 1992. Suggestions may be forwarded to Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605, to the attention of Rick Drumm."

### Where Can Black Beauty Parts Be Found?

**Q** Where can I get original rims and replacement snares for my 1932 4x14 Ludwig *Black Beauty*? How many of these drums were made? And what other years did Ludwig produce a 4"-deep shell?

Matthew Ailing  
Branford CT

**A** According to *Black Beauty* specialist John Aldridge: "The single-flanged rims originally offered on the 1932 *Black Beauty* are undoubtedly either gold plated or have an 'art gold' finish (a transparent gold lacquer coating over copper plating), and are virtually irreplaceable. However, they are structurally the same as the rims used on all of Ludwig's *Standard* model drums. These rims also require a collar hook for each tension rod, plus the tension rods themselves.

As for the snares, since I am not sure which model of *Black Beauty* you have, I will try to cover all the bases. If you have the parallel strainer (known back then as the Ludwig *Super*), the snares were offered in three styles: coiled wire, wire-wound silk, or gut. All of these snares came in individual strands for the *Standard* strainer *Black Beauty*, and with individually tunable strands for the *Super* model. Unfortunately, in the early '70s, Ludwig widened the bracket that holds the *Super* snares in place, so if you can't find an old set, you're out of luck. If your drum has the simple strainer, similar to the modern piccolo strainer, you can use any modern set of snares that attach with string. Also, individual strands of gut or silk and steel can be threaded through the 'gut frame,' which is why there are all

those holes in the *Standard* strainer. While the original parts are rare, you can probably get them by contacting drum collectors—either individually, or through a want ad in *Modern Drummer* or my newsletter *Not So Modern Drummer* (which caters to vintage drum collectors, dealers, and players.) *NSMD* may be contacted at: 4989 Eisenhower Dr. #B, Boulder, CO 80303.

"Ludwig offered 4" drums almost from the beginning, around 1910, in both 14" and 15" diameters. They continued to produce them until the mid-'30s, when big band drummers drifted in preference towards deeper drums. As far as how many 4x14 *Black Beautys* were made, God only knows! From communicating with collectors and players around the world, I know of around 100 pre-WWII drums. Undoubtedly, there are more out there lurking in attics and basements. As for your specific 1932 model, since it was produced towards the middle of the depression, I would guess that there are less than 25 with the same strainer and engraving in existence."

### Who Makes Single-Headed Drums?

**Q** Are any of the major drum companies producing single-headed toms and bass drums?

Joseph Dobkin  
Miami FL

**A** MD's October '91 Buyer's Guide shows single-headed toms available as standard models from Corder, Gretsch, and Impact. (Remo also offers their *Legero* kit, which features extra-shallow single-headed drums and is designed for portability.) Most of the other major brands will provide single-headed drums on special order. No company currently shows a single-headed full-size bass drum in its catalog. (Removing the front head from a bass drum dramatically reduces its support strength.) Most drummers who want the single-headed sound leave the front head on the drum, but cut away all but the outside 1" - 2" of the head material.



# HH SOUND CONTROL. CUTTING EDGE PERFORMANCE.

A black and white photograph of a man, Harvey Mason, smiling and playing a drum set. He is wearing a patterned shirt. The drum set includes several large cymbals, some of which are Sabian Sound Control cymbals. The background is dark, and the lighting is focused on the drummer and the drums.

Hand-hammered with a thin flanged edge, SABIAN Sound Control is one of a kind. Harvey Mason says, "These cymbals are pure concentrated sounds... fast and bright, instant response and immediate decay. The Sound Control edge is the difference." For first takes in the studio, and studio quality sound on stage. HH Sound Control.

Harvey Mason photographed in Los Angeles by Kristen Dahline



*Cymbal Makers*  
**HEAR THE  
DIFFERENCE.**

For a free copy of the 1992  
SABIAN NewsBeat catalog/magazine, contact:  
SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1L0  
Telephone (506) 272-2019 Fax (506) 272-2081





# ***THE HIGHER THE PERFORMANCE***

Compare Maxell's XLII-S to an ordinary cassette. An obvious difference is the size of the windows. Remember: there are no bay windows in rockets, but in houseboats there are.

That tiny little slit of a window allowed us room to build additional support into the cassette shell for

greater rigidity and durability.

The shell itself is a compound of ceramic and polymer resins. With 1.4 times the specific gravity of standard cassette shell material, it's anti-resonant, absorbs vibrations that can cause modulation noise.

Inside, the tape is formulated

with Black Magnetite—a higher energy magnetic material harnessed by Maxell engineers.

It contributes to the sound *CD Review* magazine described like this: "Bass response that doesn't stop, staggering dynamics, real music." And in their review of Type II tapes, they



# ***THE SMALLER THE WINDOWS.***

rated XLII-S, "Head, shoulders and torso above the rest."

Of course, an XLII-S cassette is going to cost you more than one with big, low-performance windows and matching sound.

But not so much more that you have to go to Congress for it.



## **TAKE YOUR MUSIC TO THE MAX.**



# Harvey



## Drummer, Percussionist, Solo Artist, Session King—and now, Band Member?

Harvey Mason couldn't believe the kind of day he was having. At the last minute, he had to send a sub in at the beginning of a four-day soundtrack call. Harvey has always made a practice of not cancelling work—a commitment is a commitment in his book—but CNN came through on an interview they wanted to do with Fourplay, the new band he's in with Lee Ritenour, Bob James, and Nathan East. The record had recently gone quickly to the #1 slot on *Billboard's* Contemporary Jazz chart, and it's really the first band project Harvey has been a part of. Needless to say, they couldn't just blow off CNN. Mason had called the producer of this movie when CNN presented itself, but at first the producer said no, Harvey couldn't sub the first day out. When Harvey called him back, beside himself and prepared to lose the full four days of work, the producer sympathetically said, "If you're calling again, you must *really* be in a bind."

Harvey actually took over the afternoon session of the film, but by 4:30 the panic began again. He had to leave in exactly twenty minutes to make it to Fourplay's debut appearance on *the Arsenio Hall Show*. The session was supposed to have ended at 4:00, but according to Union law, musicians must be available for one hour overtime if need be. Harvey knew he wouldn't make it if he had to stay until 5:00, but they were still trying to find sounds for the source music. "My heart was going absolutely...I was totally nuts, totally on edge," he recalls. At 4:50, he told the producer he needed to leave. "One more take," came the reply. "I can't," Harvey said, as he programmed his

sequencer, and left. Wiping the sweat from his brow, he arrived at the studio four minutes before the show was going to have to scratch Fourplay from the evening's roster.

Harvey's days are not all that frantic, but his schedule is definitely packed. In recent months he has worked on albums by Nancy Wilson, Terence Trent D'Arby, Gerald Albright, the O'Jays, Barry Manilow, and Earl Klugh. More recent film projects include *The Josephine Baker Story*, *Naked Gun 2 1/2*, *Frankie & Johnnie*, *Unnecessary Roughness*, *Rover Dangerfield*, *Sister Act*, *The Marrying Man*, *Curly Sue*, and *Hook*. New TV shows include *Shannon's Deal*, *Perry Mason*, *Evening Shade*, *Jake & The Fat Man*, *Matlock*, *Father Dowling*, *Gabriel's Fire*, *Dinosaurs*, *The Gummi Bears*, *Sunday Comics Show*, and *Looney Tunes*. Harvey's also done more than his share of commercials including ones for Mitsubishi, Stouffers, Honda, Coors, Carnation, Dryers, Strohs, Lexus, and Chevrolet.

Harvey's studio walls are a testament to dedication and hard work. They are adorned with gold and platinum records, all paying homage to a man who has worked hard to attain them. From the time he grew up in Atlantic City, New Jersey to his subsequent education at Berklee and then the New England Conservatory, Mason studied like a demon to absorb the necessary ingredients that make up a first-call studio drummer.

He can still remember when he prayed for one job a week. Then he hoped for two. Was it too much to ask for three? For over two decades he has surpassed his hopes, dreams, and certainly his expectations.

Text by Robyn Flans

Photos by Jack White

# Mason



**RF:** Looking around the room, the thought I am struck with is your longevity. You've been doing this for a long time. A session player's life expectancy is short. What do you attribute your continued success to?

**HM:** I'm sort of afraid of this subject, because talking about it might be the kiss of death. It's been 21 years now, and I'm afraid to try and figure it out.

**RF:** Do you worry about when it might stop?

**HM:** I've worried about it from the

about it. There was a period during our last interview [July '81 *MD*] where I went through burn-out, and I just played golf. But at this point, I'm really excited about playing.

**RF:** What changed?

**HM:** I just went through that one little period because I was playing on records where everyone was trying to get me to sound exactly as I sounded on the record before. At this point, I'm playing so many different kinds of music in so many different settings

est thing for me. I try to have a fresh approach each time I go into the studio.

And fear is probably one of my biggest motivators, because I'm afraid to fail. From the very beginning I didn't want to. And I figured a drummer's life expectancy is even shorter than most other instrumentalists' because drum rhythms and things change, probably more than any other instrument. I'm very fortunate to be around this long.



very beginning. When I first began doing dates, which I always wanted to do, I was worried that one's life expectancy, at most, is five years—so prepare, save everything. And prepare for something else after that. When I started this, I had a great education, and I taught. When I first moved here I was teaching. I've produced over the years, I've written songs, and I've always just tried to plan to have something else to do after this. And "after this" hasn't come yet.

**RF:** So why?

**HM:** The only thing I can attribute it to is the fact that I'm still excited

that it's fresh; I don't have a *chance* to fall into a rut. It's so fresh and exciting, and the challenge is still there to really do it well. There are so many different kinds of jobs, and basically I'm not sure what the job is going to be when I take it. In TV, film, or jingles, I'm not exactly sure what the music is going to be that day, so that keeps me excited. With records, if I know I'm working for a particular person, I know it's pretty much going to be a certain way, although I try not to think that way, even if I've worked with the artist in the past. I don't *want* it to sound the same way. I hate that. That's the hard-

**RF:** You're now in a group. Is this the first?

**HM:** I was in one other, which was kind of an odd situation. In the late '70s, I was in a band called the Writers, which recorded for Columbia. But I was a silent member of the group because I was signed to Arista Records at the time, and they opted that I not be in this band. So I was in the band in every way except that my picture wasn't on the album.

But with Fourplay, I began working with Bob in the '70s, and we became great friends. We have a great time together musically and socially on the

golf course. He's a great musician, and we've played in a bunch of situations. We began doing the Earl Klugh/Bob James collaboration record, and at that time Bob said, "Wouldn't it be great to have a band like this?" We'd talk about it from time to time, and then again on Bob's most recent album, *Grand Piano Canyon*, a year and a half ago, he asked me to do a band thing. We were playing with Nathan and Lee, and Bob said, "You know this should be a band. What do you think?" I said I thought it was great. So Bob approached Warner Bros. with the idea. He had just become an executive over there, and he went to [president] Mo Ostin with the idea, and Mo loved it. Lee was in between deals, so he was able to do it, and we got a multi-album commitment. It's great to be a part of something.

**RF:** You were working on Bob James' record with the same personnel as Fourplay, so what's the difference with it now being a group?

**HM:** There is definitely a different feeling, because when we were working for Bob, we were trying to please Bob, making sure everything he was hearing in his songs was coming out. You may not have to be 100% happy yourself; you're just giving to make him happy. With Fourplay, we all wrote songs and we were trying to please the composer, but at the same time, everyone in the group was coming up with ideas. There was so much interplay and give and take that it really became a group. It was definitely a group effort. Everyone gave criticism, took criticism, gave ideas—and there

was no fighting. It was great. Everybody's really cool. And it sounds different than Bob's records. We ended up finding a group sound.

**RF:** How would you describe that sound?

**HM:** It's hard to put into words. I think it's romantic, melodic, and

presently doing, why is this group essential?

**HM:** Because I'd love for the chance now to get out and play a lot more for audiences. It's so much fun with this band. I don't always have this kind of opportunity.

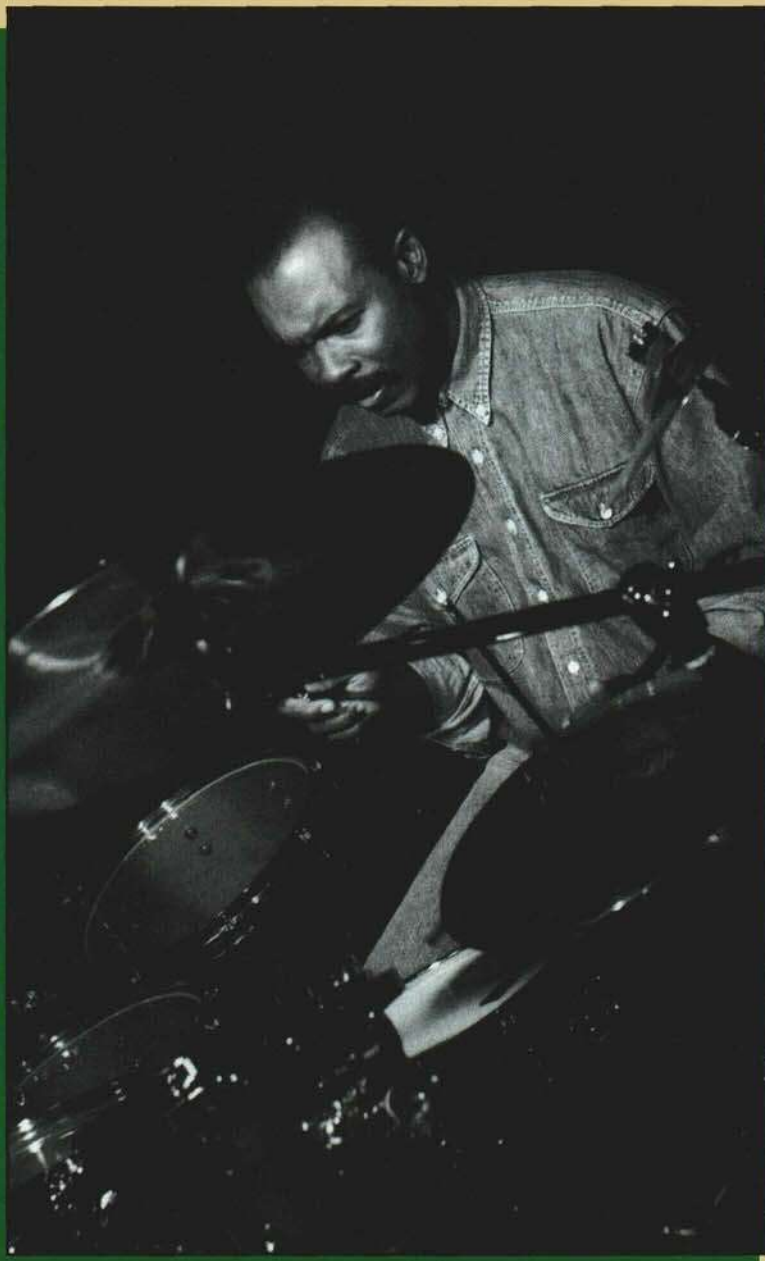
**RF:** Does a situation like this mean a potentially better income?

**HM:** It may or may not. But I'm not even thinking about the money. This will be fun. You have to have some things that you really like to do, and the music will be different every time we play it. We made the record not trying to make money. We made this record to make something we would enjoy. I would really enjoy playing with this caliber of musician all the time, and the money will take care of itself.

**RF:** You said something earlier about fear being a motivating factor. I remember the story you told in our round table interview [November '90 MD] about how you called the studio you wanted to work at and told them the guy they had wasn't as good as you. That was very brazen.

**HM:** That was Triple A Studios in Boston in 1968 or 1969. I had really wanted to get into the studios for a long time. I guess it was pretty brazen. I

went so far as to rent the only recording studio in Atlantic City while I was in high school. It was at the rear of a barber shop, and I recorded a record—both sides, nothing but drums.



rhythmic. I've made records before where I've listened to them a few times and that's enough, but I've been able to listen to this record over and over again. It still sounds good to me.

**RF:** With all that you've done and are



**RF:** When you got this job at Triple A...

**HM:** I worked like a dog for \$25 a day, recording all kinds of music. It was a great experience.

**RF:** In the last interview you said you really learned how drums sound and the compromises you have to make in the studio.

**HM:** First of all, when they wanted me to take the front head off the bass drum, it felt so odd, and I had to get used to the sound. And in those days they were taping the drums so they wouldn't ring very much, and I went to a lot of pains to do that. But it was a

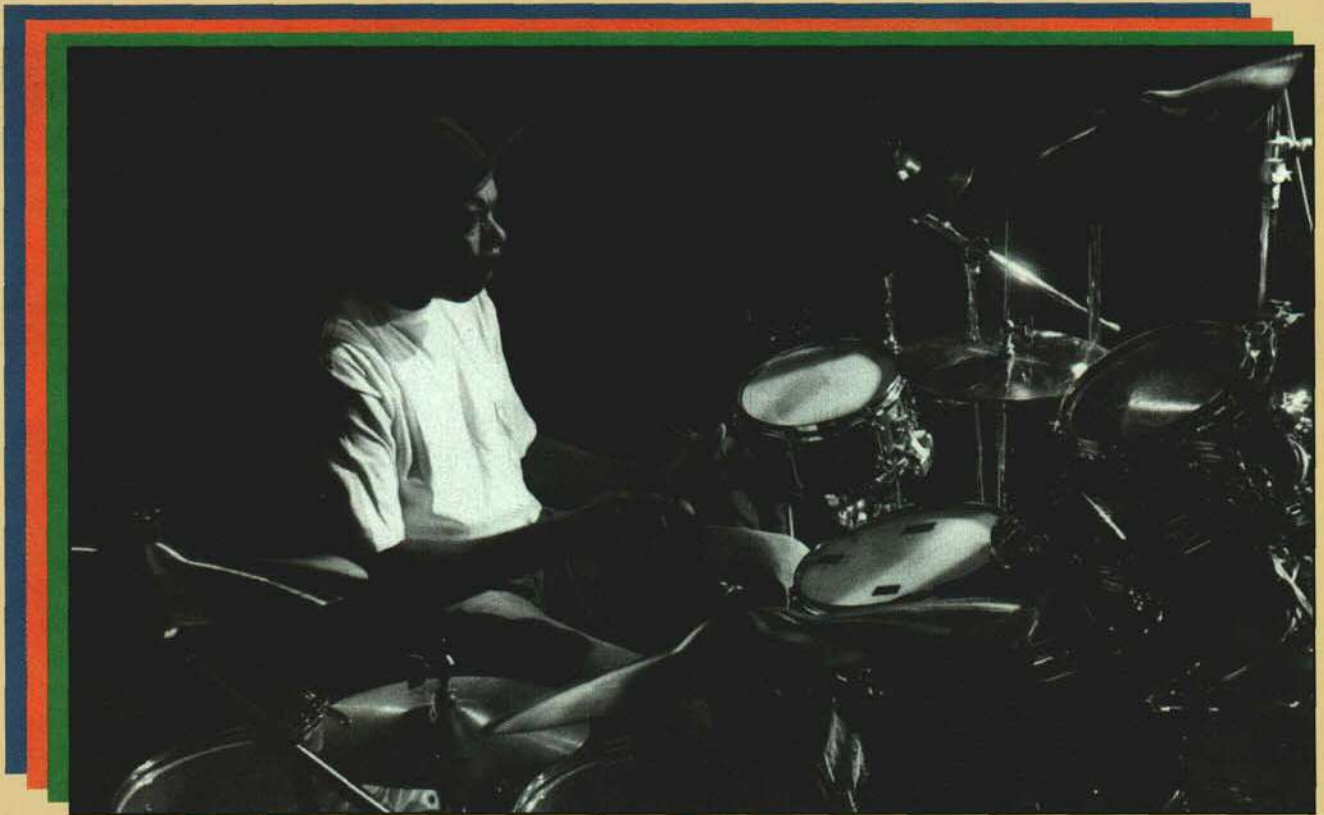
**RF:** One of the interesting discussions in the round table was about whether you do everything somebody asks you to on a session, even if you feel it isn't flattering to yourself or even the artist. You were pretty emphatic and said yes, you do what you're told to do.

**HM:** To a point. Sometimes people don't know how to tell you what to do, and they may tell you something that is totally wrong, but they're trying to get to another point. So you have to be able to take that statement and know how much to do it that way and how much not to. I don't want to say I was totally emphatic about it. If they insist this is

handed a lead sheet, which is a piece of music with chord symbols, slashes, and a few important accents and figures. Everyone on the date will have that. I was handed a chord sheet and told it was a Miles Davis feel, '50s and '60s bebop.

**RF:** What kind of setup did you have?

**HM:** I didn't know what the music was going to be like before, so I had my regular setup of Gretsch acoustic drums with five tom-toms—10", 12", 13", 14", 15"—and I carry a case with seven snare drums in it, plus two more snare drums outside of that case, as well as three bags of cymbals. As soon



great training ground—when I finally came out to L.A., it wasn't foreign to me. I didn't have to worry about those things as well as all the other things.

**RF:** What kinds of compromises did you make?

**HM:** I realized that you don't necessarily play for yourself in the studio. The main thing is trying to create what's in the head of the artist or the writer. You're trying to decipher their ideas. You give of yourself, and therein lies the compromise.

what you have to do *and* they're very clear, then you do it. And there may be situations where it might not be flattering and you may actually hate it, but you have to do it.

**RF:** I'd like to explore each genre you work in—TV, film, jingles, and records. Compare and contrast each genre. Let's start with TV

**HM:** *Gabriel's Fire* and *Shannon's Deal* stick out in my mind. These are scoring dates. *Shannon's Deal* was jazz; I just went in and played. I was

as they said bebop, I went to my vintage cymbal bag and picked out the right cymbals, including a *Jack DeJohnette* ride cymbal, which sounds dark and dry. I took down some of the toms and left three, and I did a little tuning. Everything is open anyway—it sounds good. It was pretty straightforward. It was different than most days because all we really had to do was play.

**RF:** What are the other days like?

**HM:** On most of the other TV dates,

you have to really think and pay attention. There are other things than just playing, because on most TV dates, there are a lot of different styles—dramatic music, love music.... The date I just mentioned was a lot easier. All we had to do on those dates was take a piece of music and make cuts from one bar to another bar—play to bar 3, cut to bar 7, repeat bar 8, and end at bar 9. Some of the hardest music I have to play in TV is stuff like *Jake And The Fatman* and *Matlock*, because there's so much music squeezed into a short time span. Not only am I playing drums, but I'm playing timpani, because my next main instruments after drumset are electronics and mallets. There are two of us and we're on rollerskates. I'm basically a percussionist who plays a little bit of drums.

**RF:** On TV dates, do they project the picture as well?

**HM:** On this one we weren't seeing the picture; the conductor was. More and more now on TV dates they don't project the picture to the orchestra. They used to all the time.

**RF:** Is the music more contemporary now?

**HM:** Yes, and everything is done to a click. When I first came into the business, there were a lot of people who didn't necessarily use a click, but now everything is to a click, and now they have moveable clicks. They can go faster or slower.

**RF:** How do you work with a variable click?

**HM:** On your written part, it says "faster" or "slower". And if there are going to be any radical time changes, it will say "half as fast" or "third as fast."

**RF:** On a date where you have a choice of click sounds, what do you use for a time reference?

**HM:** I'd rather have a cowbell or a shaker. On record dates I usually have my electronic rack set up, and I program a pattern to play along with. It accomplishes the same thing as the click, but it's far more musical.

**RF:** Do you usually bring your electronics to a date?

**HM:** When they ask for it. It's a rental, so they'll tell you when they want it.

**RF:** Would you tell us about a harder

TV date?

**HM:** You have a three-hour call, and you're trying to cram a lot of music into those three or four hours. There's not much room for re-taking things, so you have to be pretty much on the money real fast. TV is usually kept within the time limit. They're allowed to go over one hour, and you're required to give them that hour if they need it. After that you can leave. So you have to book your dates that way.

On the more normal TV dates, they're a lot more frantic, with a lot more music, and there's not much room for being very elaborate. That's why it pays to have a great-sounding set of drums. Very rarely will they take



much time in getting a drum sound. If your drums sound real good, they'll just push up the faders as they're going along—it's just frantic. Electronics have made it a lot more frantic, because besides having to play, you have to program the parts. Then you have to think about synching them up to play, getting the sounds right, and then transmitting them through your mixing console with the right EQ and reverb. It can be pretty nerve-racking, and sometimes you can come away from those dates with a major headache. It's a lot of stress.

**RF:** Does it feel creative to you?

**HM:** I think that might be one of the keys to my being around so long. I still try to remain creative.

**RF:** How so? You're handed the music, note for note, and there's no time to

experiment. How can you make it creative?

**HM:** By having great sounds. I can quickly add all kinds of things manually to the sequence during a run-through. If I'm playing drums, I can add subtle things like a little roll here, or a cymbal swell there.

When I was a little kid I used to play this game of trying to guess where the music was going. I felt like I was trying to listen around corners. That's how things stay interesting for me, because I'm listening for what may be coming musically and trying to play the correct part to enhance the music.

When the bebop era came along with Miles and the way he was playing later with Herbie, Tony, and Ron, it appeared that *they* were playing around corners. It was as if they knew what the other guy was about to play. At that point, I really began to key in on this. When I started playing bebop, I was really able to hear where the music was going.

When I'm playing drums live, there are certain key cues that happen that let me know where the music's going. Also, when you're in a certain idiom, you know that certain things are going to work. For example, you can be playing a march, but they haven't written in any rolls or flams. But you know they'll work in specific spots, and producers *love* that. Those are all little things that you can do that make it creative.

**RF:** So you really do have the opportunity to make choices.

**HM:** Oh, yes. I think that separates some players from the rest, being able to make those choices—and make them fast.

**RF:** Take us to a film score. How does that differ from the TV situation?

**HM:** In most instances, the composers generally have more time to prepare the music. The orchestras are generally larger, so they take a bit more time. We have a little more time to refine the sounds, because they're generally more interested in getting things at a higher quality. It's not quite as feverish a pitch. In TV, they do the best they possibly can, and they do a great job, but in motion pictures, they

continued on page 70



# Hunt Sales

"Hunt will definitely decide when he does or doesn't like what the rest of us are doing. He'll change the tempo, the feel, or near any damn thing to inject a left curve into what's going on."

These days, if you're someone of the stature of David Bowie, you simply don't dive head-first into a band where just any drummer is allowed creative carte blanche, such as the kind Bowie describes above. You better be damn sure that drummer can handle such freedom. But then, Hunt Sales isn't just any drummer, and Tin Machine isn't just any band.

Hunt Sales is one of rock's true originals. The son of comedian Soupy Sales, Hunt—along with his bass-playing brother Tony—grew up in a family where people like Shelly Manne and Buddy Rich were common house guests. Whether by nature or nurture, entertainment became Hunt's life's path. By the time he was 15 years old, he

had already moved out of the house, released records and appeared on TV with his and his brother's band, recorded Todd Rundgren's first album, and jammed in New York City clubs with the brightest stars of rock's most trailblazing era. Later he would immerse himself in jazz gigs, run his own horn bands, be part of a seminal Iggy Pop line-up, perform soundtrack work, produce, engineer, and run a club.

Now, after a career of which he's probably forgotten more experiences than most musicians will ever know, Hunt Sales is making some of the most invigorating drum noises of today. With Tony and Hunt on bass and drums, Reeves Gabrels on guitar, and David Bowie on vocals, Tin Machine is a rarity on the scene: a band with the fire and chops to create furious, highly improvised rock music, but with the years of maturity and style to make it really mean something.

**By Adam J. Budofsky**





A cornerstone of Tin Machine's sound is that it's based on live improvisations. "Basically everyone sits in the room and hashes it out," Sales explains. "We go for as live a sound as possible, with leakage and everything. So usually I'll take a P.A. system in the studio, and mike up the drums. I like the way drums sound on gigs, so I try to capture some of those sounds through the P.A. I select and place the drum mic's, and I know how to engineer records, so I usually get in there and engineer the stuff."

"It's kind of like we make the record ourselves, even though there are engineers there," Hunt says. "We did both the *Tin Machine* and *Tin Machine II* albums digital, with real old Neve consoles. So it was kind of the best of both worlds. The dynamic range with digital is wild. I'll play some finesse things and it comes through, but with tape, every-

thing will kind of come through with the same volume."

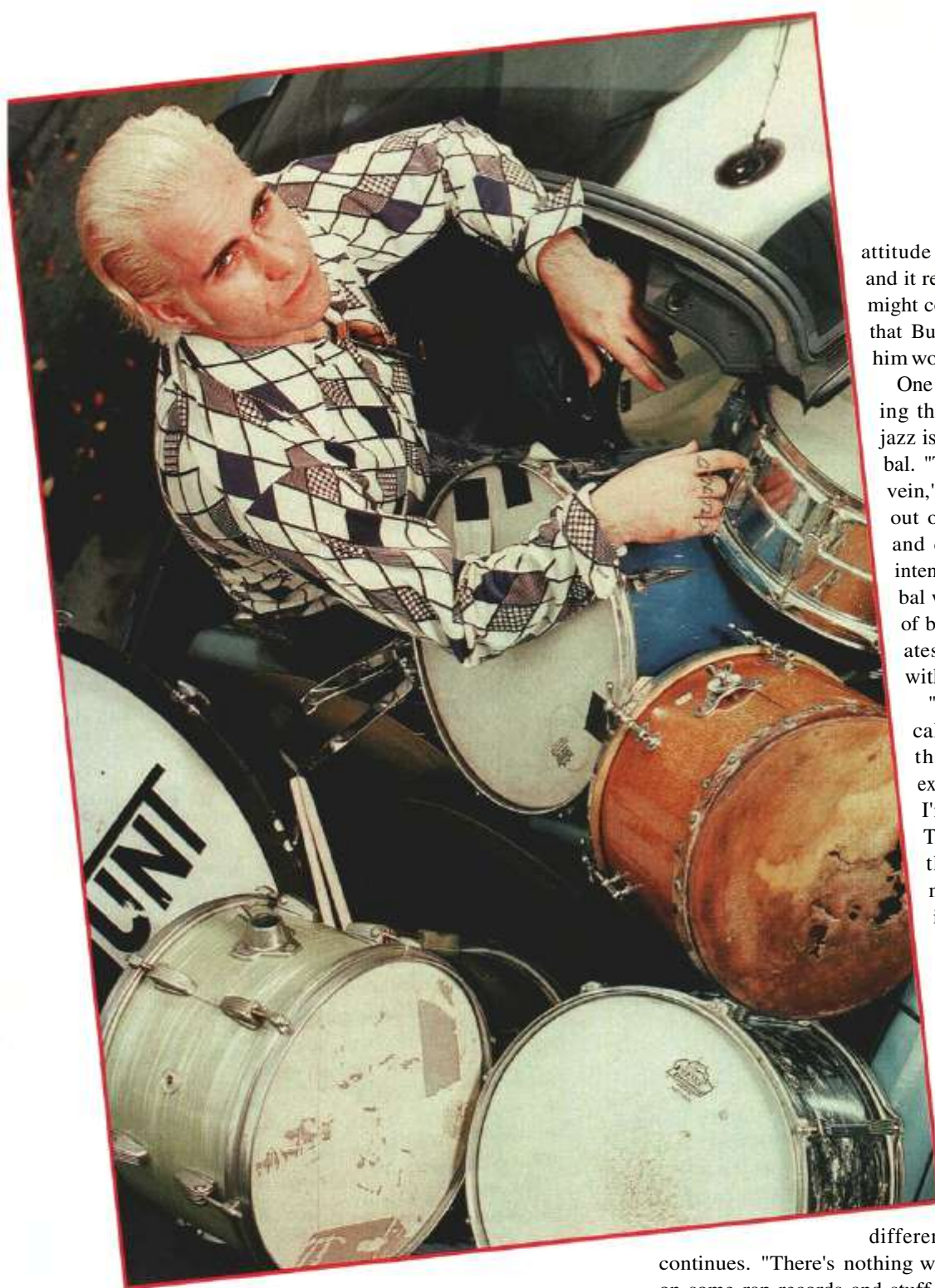
Another reason Tin Machine music sounds so "alive" is because much of the writing and arranging actually takes place in the studio. "Most people will demo things a lot of times because of the cost of studio time," Hunt explains. "But because of all of our experience, we can put the stuff together in the studio. That way we try to keep it fresh. I'll go from some straight-time thing to a double-time thing, which isn't 'written into' the music—it's basically how we feel it—and because of the high caliber of musicianship, these guys will catch it."

David Bowie describes Tin Machine's playing process as "kind of like playing 'word association,' but on instruments rather than with words." To Hunt, "It's the closest you can go—as far as attitude—to jazz, but without actually playing fusion or jazz. Like in jazz, we start off with a structure. We know where the beginning is, what the key signature is, and things like verses and choruses. But then anything outside of that, it's free for each of us to take it wherever we want. And to me, you can't buy that kind of freedom."

One could understand how musicians who've played together for years—like Hunt and Tony—could pull such a thing off. But Tin Machine began recording their first album the day after the Sales brothers and Reeves Gabrels had actually met for the first time. Wouldn't such unfamiliarity cause things to be a bit uneasy at first? "Not really," Hunt

Photos By Robert Matheu





insists. "Reeves and I interact really well together. He's played in a lot of different types of situations—jazz, R&B, country—all kinds of music, same as myself. And everyone in the band really listens to each other. They *gotta* listen to me, because I'll change it up. So it really keeps people on their toes and watching and listening. When we play live, it's never the same from night to night."

Such audacious drum behavior is very much a product of the varied musical influences Hunt refers to—especially the jazz innovators of the past. "I've been influenced by Philly Joe Jones, Buddy Rich, Shelly Manne—people like that," says Hunt. "I mean, I know that I'm playing rock 'n' roll, but my

attitude is like, if I hear something, and it reminds me of a big band hit, I might come down on a chord in a way that Buddy Rich and influences like him would."

One specific aspect of Sales' playing that seems to harken back to jazz is the way he uses his ride cymbal. "That's definitely from the jazz vein," Hunt agrees. "Getting tones out of the cymbal, bringing it up and down as far as volume and intensity—I've got a 26" ride cymbal with rivets in it, and that kind of becomes its own entity; it creates its own tone. I try to work with that against Reeves' guitar.

"I really look at drums as musical tones rather than just this thing that you hit," Sales explains. "I don't look at it like I'm there just to keep the beat. The beat, the groove is already there, it's an unsaid thing. I mean, you might have to lay into it sometimes to establish it, but after that there's all this other room and space to create music, just like a guitarist, or a singer. And that's something that it's kind of gotten away from a little bit in rock 'n' roll. There's more of this drum machine concept.

"I think that's destroyed it a lot because it's gotten people listening a little bit

differently to the role of drums," he

continues. "There's nothing wrong with the drum machine on some rap records and stuff, but I'm a human being. Supposedly my music is *not* going to be consistent. It isn't the same tempo from beginning to end, nor would I *want* it like that. It has peaks and valleys and stuff."

Hunt has said in the past that something he admired in Buddy Rich was that, as the years went by, his playing seemed to get more refined, he got further into his style. If one goes through some of Hunt's recordings—say, a Rundgren recording from '71, then to an Iggy Pop cut seven years later, and then to a Tin Machine album—a similar kind of maturing and refinement becomes apparent. Does Hunt think this is a natural progression, or has he studied particular things at certain times to improve? "I used to worry about certain



things years ago," he says, "and at times I probably practiced more than I do now. Now I'll sit down and go through a bunch of practice routines, but only after I've played a bit. My emphasis now is more on playing.

"I don't think you can learn to be a drummer," Sales suggests. "You are born with that in you. I think studying and learning more stuff *can* bring more out and expand your vocabulary, but I try not to think too much. I just try to play using all my past experience rather than making it preconceived. Because no matter how much you practice or rehearse with the band, when you go out and play live, it's different. So there's a certain amount of just playing with people that really gets your chops and stuff happening."

Another element of Sales' playing that has become apparent over the years is a palpable

increase in confidence. "I've noticed I've gotten more aggressive with my playing as the years have gone on, rather than more laid back," Hunt offers. "I think that as you learn more, you get more confident, and you find your inner voice. With age, like wine or something, it gets better. That's been proven to me by seeing Buddy Rich and Art Blakey and these guys in their 40's and 50's and 60's, who were really kicking. I hung out a little bit with Elvin Jones a couple months back, and he's no spring chicken. But he was playing with a couple of the younger guys, and it really sounded great.

"You know, you can get better and better just as long as you don't desert yourself or take a left on yourself," Hunt says. "Just keep that thing that got you playing in the first place. I know that in certain musical situations people have to consider changing what they do to fit in and sell a product. And thank God it's worked out that, late in the game, I still don't

continued on page 76

## Powering the Machine: Hunt's Sound and Setup

They say the car you drive is often a reflection of your personality. The same can be said of a drummer's setup; it's certainly true of Hunt Sales. We're talking big, brash, seemingly uncontrollable until you become familiar with its subtleties—definitely not for those afraid to make a statement.

Hunt's Ludwig drums include a 3x14 and two 6 1/2x14 snares (in both chrome and wood models), a 9x14 tom, 16x16 and 18x18 floor toms, and a 14x28 bass drum. Hunt's Zildjian cymbals include two 21" crashes, a 26" (!) ride with five rivets in it, and 15" New Beat hi-hats."

Needless to say, there's a lot of sound coming off of Tin Machine's drum riser. There's also a lot to look at—a fact that doesn't escape Hunt's aesthetic, either: "The finishes on the Japanese drums look like bad Oldsmobiles or something. So when I started using Ludwig a couple of years ago, I asked them to put black diamond pearl on my set. When I took those drums on the road, people were going, 'Where did you get that old set?' Younger people aren't used to seeing that stuff."

To caress and whack his rather ample kit, Sales uses Vic Firth sticks. "They're 5Ds, I think. All I know is they have my name on them," he laughs. "That way I don't forget who I am. But Firth seems to make really good sticks. They're pretty consistent." Hunt also uses white coated Ambassador drumheads on all his drums and a DW bass drum pedal.

As you might imagine, most engineers today wouldn't exactly salivate at the thought of recording Hunt's setup. That's one reason he gets so involved in that aspect of the game. This hands-on approach goes at least as far back as Iggy Pop's *Lust For Life* album, which owes much of its sonic power to Hunt's drum sound. According to Hunt, "The sound we got was basically a result of setting up the mic's and not having an engineer going crazy about, 'Well, we need to get more attack' or 'We need more dbs.' That's why it was happening—it's what they didn't do.

"That record was done at Studio Hansa, by the wall in Germany," Hunt continues. "It had glass separation panels and a wood floor, so we had a real live sound. The drums were just

real wide open, without any muffling—with a lot of overtones. It's similar to the way a lot of Motown records were done—the way the bass, guitar, and drums sit."

Hunt admits that this sound wouldn't be appropriate in every setting. "Certain things do sound good with a deader sound, for the bottom end to hook in good with the bass guitar, like on certain funk things. But on things like the Tin Machine stuff, the way the bass and drums kind of rumble, the overtones mesh with everything else. In live music, things bleed over each other, and I think that's the beauty of the music: Where one tone ends, another begins."

Some of the specific things Sales does to get his sound include cutting a 3" hole in the front bass drum head, "just to let some of the air out and to put a mic' in there," he explains. "The head still vibrates that way, but it still gets some punch. Especially on record, I get the punch from the back head and then use the front head almost like a kettle drum sound. That's miked separately to create some ambiance.

"I use Shure 57s on the bass drum; they're kind of flat-sounding, and they sound great on kick drums. And I mounted one of those inside my kick drum. I don't have to screw around on each gig placing the mic'. For a little bit more control on the back head I use a little duct tape and felt strips, which are great if you can get them the right tension and in the right place. There's a fine line between getting a bass drum to ring out a bit, but not too much."

Hunt says he avoids using gates because they diminish much of the subtlety of his playing. "With the gates, when you play with dynamics, you lose all those grace notes. On songs like 'Goodbye Mr. Ed,' from the second record, it will start out soft, then build, and then get soft again. And it's impossible to do that with gates. I've found that with drums that are ringing too much, if you just get them tuned right, then they'll all ring properly. There won't be any bad overtones. If you want, you can almost tune them so it's dead. You can almost get the overtones to cancel each other out." ●





Photo By Rick Malkin

# Fred Young

## *The Real McCoy*

By Rick Mattingly

Backstage before a performance at Knoxville's Civic Auditorium, Fred Young looks at his hands as though he doesn't recognize them. "I've got a couple of blisters," he says, staring down in disbelief. "I was working on my tractor the other day," he offers by way of possible explanation. "My hands got all greasy so I used this really strong cleaner, and that must have softened up my calluses."

It's not only his hands that have suffered. Fred gestures towards a Leedy & Ludwig parade drum that has a metal C-clamp affixed to its top rim. "I cracked that last night, so I'm trying to glue it back," he explains as he picks up the drum and examines it. "We better leave that clamp on there tonight," he suggests to his drum tech, Bobby Polson. "That'll be okay, though. I saw Buddy Rich once with one of those clamps holding his tom-tom onto his bass drum."

The first thing you notice about Fred Young are his sideburns, which hang down to his shoulders like displaced twin ponytails. You learn something about the range of his influences when he mentions that they were inspired by the sidewhiskers of drummers Ed Shaughnessy and Ian Paice. "I just exaggerated it," he says with his typical poker-faced humor.

From the stage, the Nitty Gritty Dirt Band can be heard launching into "Mr. Bojangles" as Fred heads for the dressing room. "I'll see you later," he says. "I have to get dressed." When he emerges a few moments before the HeadHunters take the stage, it appears that he's spent his time getting undressed. He's wearing jeans, no shirt, and a coonskin cap, which replaces the John Deere cap he wore earlier. The coonskin cap only stays on for the first couple of songs, though. "Them things are *hot*" Fred confides.

With his shirt off, you are struck by the fact that Fred is even smaller than he first appeared. A body that looks so frail couldn't possibly belong to a hard-hitting drummer. But moments later, hunched over the assorted marching drums he has assembled into a kit, with his legs pumping double bass

drums as though he's riding a bicycle and his arms smacking backbeats and cymbals with a vengeance, the body that seemed small and frail now appears sleek and sinewy. Taut muscles ripple under his skin as Fred powers the HeadHunters through a fast-paced set with nary a ballad to be heard. When Barney Fife once told Sheriff Andy Taylor that "us wiry guys are tough," you tended to not take it very seriously. Watching Fred makes you reconsider the claim.

From a musical standpoint, the most telling moment of the HeadHunters' live show is when Fred launches into a drum beat that sounds as if the band is getting ready to play Led Zeppelin's "Rock And Roll," but in fact they are leading into Don Gibson's "Oh Lonesome Me." Another telling moment occurs during Fred's drum solo. While playing furiously with his hands a la John Bonham, Fred quotes a few bars of Max Roach's "The Drum Also Waltzes."

In terms of philosophy, the HeadHunters' attitude is best expressed in a song co-written by Fred called "Wishing Well." "Be proud of what you got and who you are," they sing. Indeed, the HeadHunters are exactly what they appear to be: farm boys who like to play a little hell-raisin' rock 'n' roll.

**"The only  
country music  
I ever heard  
was when guys  
who worked  
on the farm  
here would  
sing to the  
cows to make  
'em give more  
milk."**

While artists such as Bruce Springsteen and John Mellencamp have based their personas on being representatives of the "common man," there's nothing common about either one of them. They can be appropriately humble provided they are getting the attention they feel they deserve. But they expect to be treated like stars.

The HeadHunters, on the other hand, don't have to pretend to be common. And they're not very comfortable with some of the trappings of success. Production manager Steve Wilson recalls times when limousines were sent to deliver the band to awards shows. But the HeadHunters made their crew ride in the limos while they piled into an old van.

If they'd had their druthers, it would have been a pickup truck.



Such a truck would not be out of place on the road leading to the Young family farm in south-central Kentucky, where Fred, his older brother Richard (the HeadHunters' rhythm guitarist), and their parents all live. When you are given directions to the place, care is taken to distinguish paved roads from unpaved ones, and landmarks are few and far between. Eventually you pull up in front of a stately white farmhouse with a tractor parked in the side yard. Rebuilding tractors, it turns out, is Fred Young's other passion besides drums.

A number of awards fill the living room of Fred's home: gold records from the U.S. and Canada for the Kentucky HeadHunters' *Electric Barnyard* album; gold and platinum awards for the band's first album, *Pickin' On Nashville*; an Academy of Country Music award for Best New

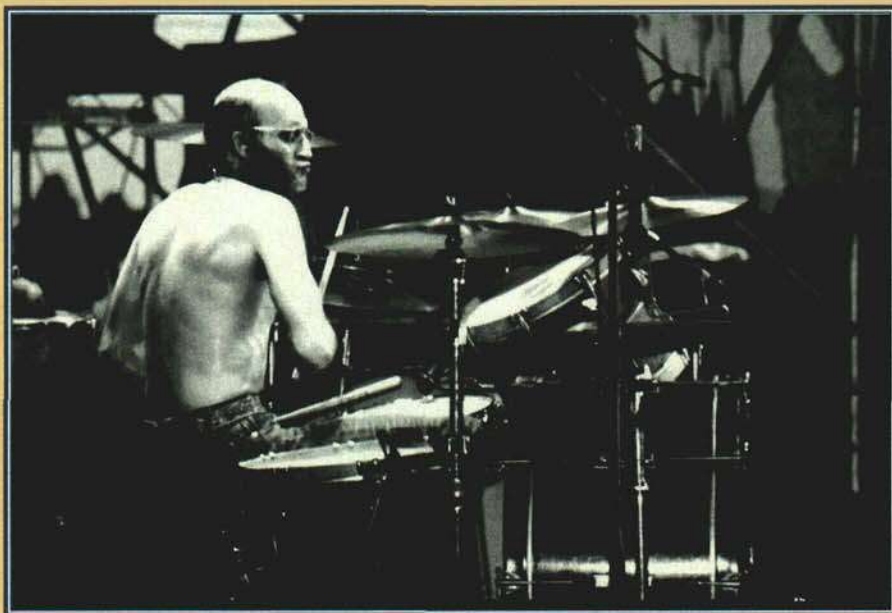


Photo by W. A. Williams

Group; three awards from the Country Music Association for Group, Album, and Producers of the Year; two

*Billboard* Music Video Awards for Best Group/Country and Best New Artist/Country; an American Music Award for Best New Artist/Country; and a Grammy for Best Vocal Group, Country.

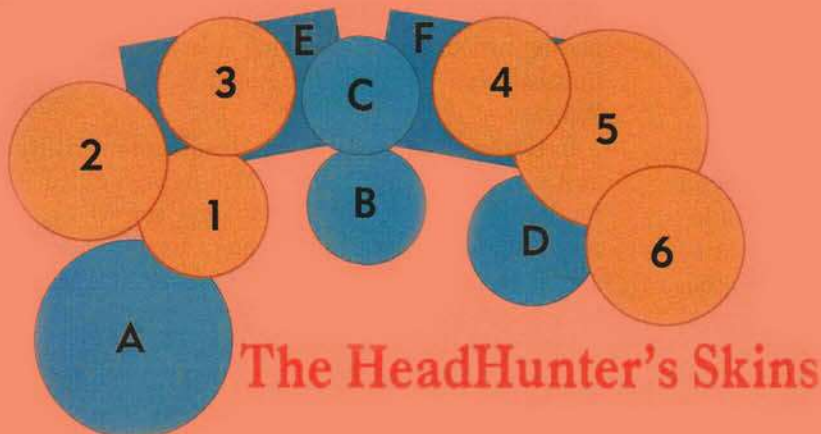
Fred Young must be a country drummer.

"Well," he laughs, idly stroking one of his sideburns, "I never did set out to be. When we was kids we used to see TV shows that would have country bands. They always had the drummer standing up with a snare drum and one cymbal. I'd be thinking, 'Man, I'd never-want to do that.'

"I'm more a country boy than a country drummer," Fred says. "Me and Richard grew up playing rock 'n' roll. About the only country music I ever heard was when guys who worked on the farm here would sing to the cows to make 'em give more milk. There wasn't much drums in country music, so there wasn't much point in listening to it.

"I guess we just got marketed as country. If anything, maybe I've added something to country music. Like when we did 'Walk Softly On This Heart Of Mine,' I played sort of a reggae beat. Somebody who had just listened to country music all his life would never have played anything like that.

"Where we grew up," Fred says, "there was really no reason for us to



**Drumset:** A collection of classic Ludwig, Ludwig & Ludwig, and Leedy & Ludwig

A. 23" timpani

B. 5 x 14 Student model snare

C. 10x14 marching snare drum with wood hoops used as a mounted tom (snare and strainer removed)

D. 12x16 marching snare drum with wood hoops used as a floor tom (snare and strainer removed)

E. 14x28 Leedy Defiant model single-tension bass drum (from the 1940s)

F. 14x28 Ludwig (1960) double-tension marching drum used as a bass drum

**Cymbals:** Zildjian

1. 15" New Beat hi-hats

2. 18" thin crash

3. 17" thin crash

4. 16" medium-thin crash

5. 22" old K (Istanbul) medium-heavy ride

6. 18" medium-thin crash

**Hardware:** Ludwig *Classic* model ('70s) hi-hat stand (held to the second bass drum with a rope), two WFL Speed King

bass drum pedals (left pedal has felt beater, right pedal has Rogers hard felt beater), Sonor *Signature* series cymbal stand and throne, toms held in basket stands (old Rogers and Gretsch). Old-style bass drum-mounted cymbal holders.

**Heads:** Remo coated *Ambassadors* on tops of snare and toms, clear *Ambassadors* on bottoms of toms. C.S. *Black Dots* on bass drum batters, with painted high school logo heads on front.

**Sticks:** Pro-Mark 5A oak with wood tip.

get ahold of the kind of music we listened to. We were down here in this remote area, and we could only get one TV channel. I didn't hear FM radio until I went to college for a year to study agriculture.

"But our cousin Greg [Martin, HeadHunters lead guitarist] was living up in Louisville, and he would bring albums down here by Cream and Nazz and NRBQ and Moby Grape. It was kind of weird growing up around here and having that kind of stuff to listen to. Nobody in these parts got to hear much of it."

Eventually, Richard started taking guitar lessons. "When you're kids and your big brother is interested in

something," Fred says, "then you have to do it, too. So I started playing drums. When I was 12 years old I wanted to be like Ginger Baker."

Fred's admiration for Baker had a direct affect on his drum setup. "I stuck double bass in front of Greg and Richard in '68," he recalls. "The only person I'd ever heard play double bass was Ginger Baker, and that's enough to scare anybody to death. I went back to single bass for a little bit, then went back to double bass when things got into the boogie—the Savoy Browns and Brownsville Stations and the straight-ahead shuffles with your feet."

While Fred cites Baker as having

influenced him to try double bass, he's quick to point out another major influence. "Steve Holmes is the guy I learned to play double bass from. I always mention him, but no one ever puts it in because he ain't a big, famous guy. He was the drummer in a Louisville band called Buster Brown, and I'd go to see him and sit next to his floor tom so I could watch his feet work."

If truth be told, most drummers have probably been more inspired by someone local than someone famous. The big stars may first capture your imagination, but it's those guys you see close up at teen clubs, weddings, state fairs, and church socials that make you think, "I could do that."

"That's exactly what I'm talking about," Fred says. "When you hear something on an album with double bass, you don't get the full effect of it. But when you're sitting behind somebody in a club and you're seeing it go down, that's when you learn. It was easy for me to pick up the double bass shuffles when I saw Steve Holmes play them. I tried to learn everything I could from him. He was my idol."

That's not to say that some more well-known drummers didn't add fuel to Fred's internal fire. "My parents took us to see Three Dog Night when I was 12," Fred remembers. "I was trying to see the drum solo, so this guy picked me up and put me on his shoulders. Floyd Sneed was the first guy I ever saw play with his hands. Then, when I was 14, I went to see Black Oak Arkansas. Tommy Aldridge was slapping the hi-hat with his hand. I thought that was neat."

Meanwhile, back at the farm, Fred and Richard's grandmother told the boys that they could use an empty house on the property to play their music in—a house in which the HeadHunters practice to this day. Along with cousin Greg, they formed a succession of bands.

Rummaging through a room in the practice house that is stacked with Young's collection of vintage drums, Fred points to a small kit just one step up from being a toy. "That's my first drumset," he says, smiling at the kit

continued on page 90

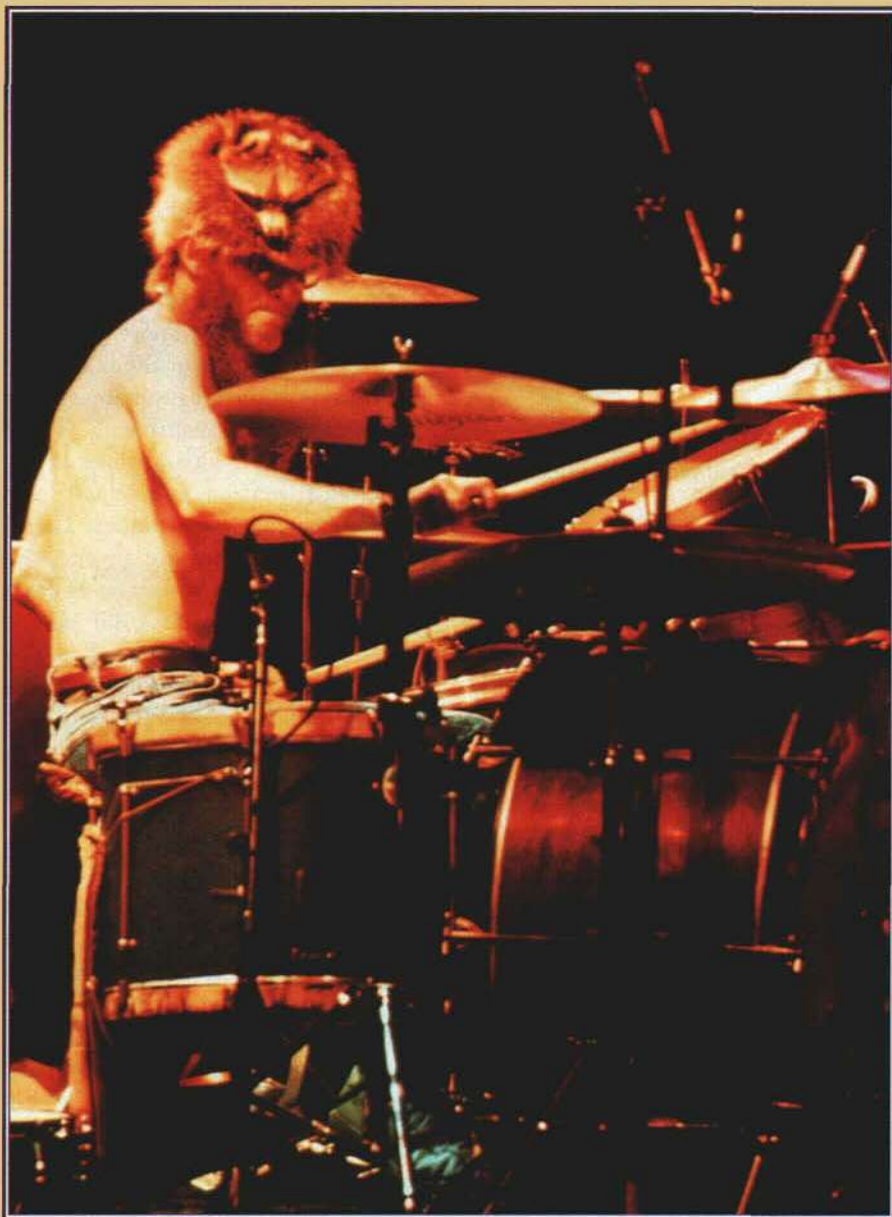


Photo by W. A. Williams

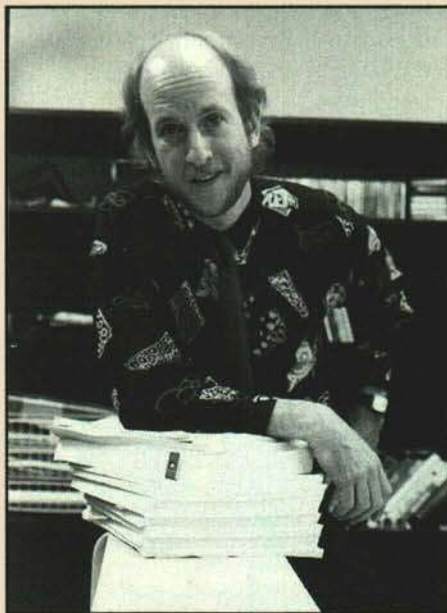


# INSIDE

If you consider today's sophisticated electronic percussion gear, it's amazing to think that the first practical electronic percussion instruments were introduced only 15 years ago! Among those were *Synare* drum synthesizers, from Star Instruments. These groundbreaking devices allowed drummers to see the potential in electronically generated drum sounds, and thus helped pave the way for today's MIDI-powered electronic age.

What does that have to do with a story entitled "Inside KAT"? It happens that Bill Katoski—the man behind this leading name in contemporary electronic percussion technology—got his start with Star Instruments. And since he has been actively developing newer and more sophisticated electronic percussion equipment ever since, it's reasonable to say that Bill is personally responsible for a sizeable chunk of electronics history.

But this historically important individual is about the most unassuming person you'd ever want to meet. In fact, Bill is the musical instrument industry's answer to the classic "mad sci-



KAT president and product designer Bill Katoski, leaning on the stack of paper required to print the programming contained on one computer chip for the *drumKAT*. (Note the chip itself near the top of the stack!)

entist." Give him an idea, a drawing board, a computer, and 14 hours on his own, and he's a happy camper.

That's not to say that Bill does everything at KAT completely on his own. Today, the company benefits from the contributions of many talented people. But it didn't start out that way. In fact, the origin of KAT, Inc., is similar to that of many important manufacturers in our business: One individual had an idea for a revolutionary product, and thought he might be able to make and sell a few models...on the side. The rest is...

## History

Bill Katoski is not a drummer. He was not originally a musical-equipment manufacturer, either. In the 1970s, with a degree in math/physics behind him, Bill was a dissatisfied high school teacher. "I got tired of doing it," says Bill. "It was one of those jobs where, if you worked twice as hard, twice as much *didn't* get done. So I decided that I was either going to go into astrophysics...or designing electronic musical instruments. There were no jobs in astrophysics at the time, so I went back to school for a second degree—in electronics. Then I sent out 250 resumes to anyone who made anything musical, ranging from amplifiers to synthesizers and guitars. This was around 1977, when the industry wasn't all that electronically oriented yet.

"About 95% of the letters I got back said: 'Let us know when you have some experience.' But Norm Millard, of Star Instruments, sent me a nice letter, and wanted me to interview with them. The atmosphere there was wonderful. I went there just to design electronic musical instruments, and it was a great place to learn. Norm was a great guy to work for, but eventually he burned out on it, and the company started sliding. So I went to Milton Bradley for a while."

Designing electronic toys did not capture all of Bill's creative interest,

# KAT

BY RICK VAN HORN

however. He still wanted to work on musical instruments. "I bought the rights to the mallet instrument I had been working on at the time I left Star," he explains. "It was a gigantic, heavy thing with eight-note polyphonic synthesis and 16 sequencer banks—a total kitchen-sink item. Dave Samuels bought one, and I sold about four others. Even though I was just doing that as a hobby while I had another job, the sounds it made competed with what was on the market at the time—which was about 1985.

"But then Yamaha came out with the DX-7, and I said, 'Oh no. Now I have to make sounds like *this*?!' But MIDI happened at the same time, and I came to the conclusion that I would be better off making a MIDI controller that could be used with *any* sound source, rather than an instrument that would make sounds. I agonized over that decision, but Dave Samuels and other people really pushed me. So I continued to develop the mallet instrument, but only as a controller. And it was obviously the right thing to do."

The beginnings of KAT, Inc.—involving the introduction of what was then known as the KAT *MIDI Percussion Controller* but has since been renamed the *malletKAT*—were anything but auspicious, as Bill explains. "I went to my first NAMM show with totally empty shells—mock-ups of what the instrument would look like—just to see if there was any inter-

est. There was a surprising amount of it. Emil Richards sort of took me under his wing. He sent over a lot of students that he knew would be inter-

---

**"To be able to compete with Japanese companies and the amount of marketing clout that they have, we have to be better. If we're not better, we don't stand a chance."**

---

ested. A lot of the people who came didn't even notice that it didn't *do* anything—which floored me at the time. They just *assumed* that it already worked; what they wanted to know was how quickly I could *get* them one. And the ironic thing was that my original

design had failed. I was having problems with the piezo sensors I was using. That's why I came with something that didn't work. But at the same show, the Interlink people were there with their FSR [*Force-Sensing Resistor*] material—which was the answer to my problems. It was like a miracle."

The early days for KAT were a battle, against both a public that was basically ignorant of what the potential of the *MIDI Percussion Controller* was, and competition from the biggest name in the business at that time: Simmons. But, according to Bill, "We were actually helped by the amount of advertising done by Simmons for their *Silicon Mallet*. It really helped to increase people's awareness of these types of instruments. Ultimately, Simmons discontinued the *Silicon Mallet*, and the KAT *MIDI Percussion Controller* was left as the only such product on the market. We introduced it in 1986, and they're still selling briskly some six years later. That's a long time for any electronic instrument to sustain *existence*—much less popularity."

At the time he introduced his first official KAT product, Bill was operating out of his basement at night while holding another job in the daytime, while his wife, Maria, stayed home with their children and handled incoming phone messages. This situation often proved less than optimum. "We were trying to make it seem as if





KAT sales director Mario DeCiutiis (standing, left), customer support/product specialist Rod Squier (standing, right), and artist relations/product specialist Chris Ryan



In the demo room, players have the opportunity to try all of KAT's products, including (left to right) the *midiK.I.T.I.*, Daus Design and tomKAT pads, the *drumKAT*, and the *malletKAT*.

we had a 'real' company," says Bill. "Maria would get calls from somewhere around the world regarding the instrument, and those callers would hear our kids crying in the background! It was really embarrassing. But, on the other hand, I'd come home from work and she'd say, 'Some guy from Canada called today. I think his name was Neal...P-e-a-r-t...' There'd be these little breakthroughs."

The breakthroughs didn't propel Bill and Maria into the "big time" quite yet. They still figured to sell the instruments themselves—in addition to manufacturing them. Enter Mario DeCiutiis. Mario had been instrumental in encouraging Bill to develop the *MIDI Percussion Controller*, largely because, as the principal percussionist for Radio City Music Hall, he wanted to be able to access sounds beyond those of the traditional mallet instruments. But he also had a knack for salesmanship.

"Mario came on the scene," says Bill, "and said, 'Look, let me sell them for you—just in New York City.' He started moving them at Manny's and Sam Ash in New York City, while Maria and I weren't doing too much with the

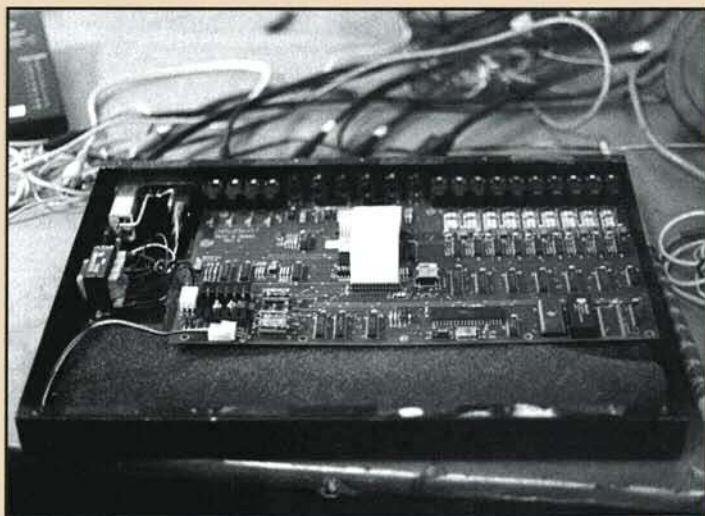
rest of the country. So then he said, 'Just give me the state of New York.' Eventually, it became, 'Okay Mario, you can have the whole country. But we're going to keep the foreign stuff.' Finally, after another two or three months he looked at the pile of foreign letters on my desk and asked, 'Have you done anything with those?' 'No, I've been too busy.' 'Well, then...' 'Okay, Mario, you can have the whole world.' So then it became the three of us: myself, Maria, and Mario. I'd be designing away, assembling, and testing, while Maria would do some of the assembly and the shipping—all out of our basement. Meanwhile, Mario was selling them out of *his* basement."

The next major development in KAT history was prompted by the introduction of Roland's *Octapad*—a MIDI controller targeted for drumset players. Bill comments, "We could see that the *Octapad* was more suited to drummers than the *malletKAT*, due to its size and shape. If you wanted to play pitches, or get a lot of different special effects all at one time in one place, the *malletKAT* had the advantage, but there was no denying the *Octapad's* potential. But I thought there were some glaring things wrong. For example, its playing surface was hard; it hurt to play on and made lots of noise. But we already had the *malletKAT*, so I kept looking at the *Octa-*

*pad* and waiting. But nobody else was doing anything to compete with it. It seemed to me that we could do something not very different from the *malletKAT*, and move right into that big market."

"Moving into that big market" meant making some serious decisions for Bill. He first had to decide if he had the confidence to go up against some of the biggest musical instrument manufacturers in the world. He responded to this question by developing a philosophy that he maintains to this day: "To be able to compete with Japanese companies and the amount of marketing clout that they have, we have to be better. If we're not better, we don't stand a chance." He also came to another important decision. "I knew I was going to have to devote my time and energies to making something truly powerful—something that would make an impact on the market. And to do that, I'd have to quit my full-time job. I agonized about it, and came to the conclusion that if I didn't try it, in twenty years I'd look back with regret. Maria was very supportive, so we went ahead and tried this adventure."

Bill quit his day job in 1987, and spent the next year developing the *drumKAT*—a highly sophisticated MIDI interface for the set drummer and percussionist. "We showed some of the ideas we had—in pieces—to specific people in the back of our



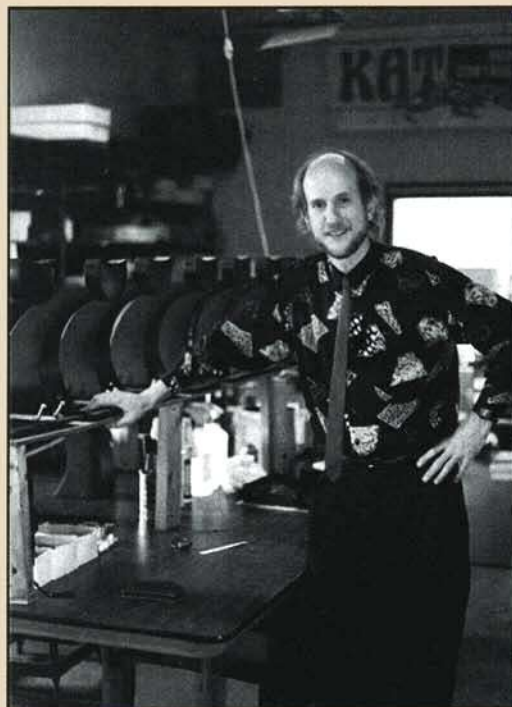
The "works" of a *drumKAT* are mechanically simple, but incorporate sophisticated computer programming.

NAMM booth in 1988," says Bill. "We needed to know about things like the feel of the playing surface, and the cosmetic look of the pads. At that same show, Simmons were showing their *Portakit*, and we thought, 'Oh, no! They've beaten us to it.' They'd already made my heart stop once before with the *Silicon Mallet*.

"But it turned out great that Simmons introduced their *Portakit* then, because I got to see what they were doing. They started shipping about six months before we did, so I bought one of the first ones that came out. I especially looked at their software and their features, and it was amazing how many things were similar. You just shake your head and realize that when the time is right for something, it's obvious what to do. They did a lot of the same things we did, and I made sure that anything they did that we *hadn't* done, we did from then on. But we also realized, 'Wait a minute...they *didn't* do this...'—always keeping that attitude of needing to have an edge on everybody if we were to survive. That edge had to be: 'If you really want to do *everything*, you have to buy *our* unit.' Of course, it's an ego thing, but it's also a simple survival thing. We have to be feature-laden, and conscious of having our products do what people want them to."

As the *drumKAT* went into production, it became obvious that the com-

pany could no longer function out of Bill's and Mario's basements. After a brief, unsuccessful sub-contracting experiment, Bill decided to manufacture KAT products himself, so he leased a small production facility in Chicopee, Massachusetts. For a while, he continued to do the design work at home, while Mario continued to handle sales out of his home. But, as Bill puts it, "We had constant phone/fax tag going on. It was terribly inefficient. But I didn't want us to grow too quickly, to a position where we couldn't support our own weight. This wasn't a situation where there was tons of financial backing. But if you make wise use of what resources you have, and grow when you have the chance to—as well as backing up a little if you have to—that usually leads to success. When we had a big growth spurt in 1989, we talked to our landlords and acquired some more space, which we converted into office facilities—in about six weeks. Mario and I both moved in, and it made a huge difference in our operational efficiency. Since then, we've been able to boost both our production and our office staff. Some key people who work especially closely with me include Chris Ryan—who is involved with our artist relations program and also with product development—and Rod Squier—who works in many areas, including



In KAT's assembly shop, Bill stands next to a row of the company's most recent product, the *kicKAT* bass drum trigger.

new products. The *kicKAT* bass drum trigger was basically his baby."

The change of working environment didn't change Bill's working habits all that much. "I still work a lot of long hours," he says, "and I grab quick naps sometimes, just to keep me going for another eight or ten hours. I think I've developed 'second wind' to a high science. I usually have music blasting at me when I'm working, too—which puzzles some of the people who work with me. But that's my environment. We've tried very hard to make this situation feel good for all of us, so that we enjoy coming here to work. If this wasn't fun, it would be pointless."

## Product Development

From the opening of the production facility to the present day, development of new KAT products has been continuous. In addition to the *malletKAT* and *drumKAT*, the company has created the *midiK.I.T.I.* interface unit, and the *kicKAT*. What is involved in the actual development of a new KAT product? How does it differ from the way acoustic drum equipment is created? Bill Katoski explains some of the differences.

continued on page 101





**TAMA<sup>®</sup>**

for more information on Tama drums and hardware, send \$3.00 (\$4.00 in Canada) to Tama, Dept. MDD23,  
P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1.



*Some people just stand out...  
no matter where they are.*

*Especially if they're as talented an individual  
as the world travelled Simon Phillips.  
You'll find Simon on stage and in studios,  
concert halls and airports around the globe because  
he stands out as a musician who's always  
creative, consistent, exacting and exciting.*



*all Artstar II shells are hand crafted  
of only the finest maple*



*high tension lags are  
shock mounted to isolate  
unwanted vibrations.*

*It follows that you'll find Tama in those same places  
because Tama drums and hardware  
are the choice of so many drummers  
that have achieved international status.*

*Tama's all-maple Artstar II drums were created for  
the artist with a sense of individuality  
and an absolute passion to be the best.  
If this is how you feel about drumming, make it a  
point to experience Artstar II at your Tama dealer.*



*Simons's setup*

*Tama Artstar II.  
The one drum as individual as you are.*



# Zildjian A Custom Cymbals

■ by Rick Mattingly

Zildjian recently released a new line of cymbals, called the *A Custom* series. Rides are available in 20" and 22" diameters, crashes come in 15", 16", 17", and 18" sizes, and hi-hats are 14". The cymbals are being promoted by Zildjian as "brighter than K's but darker than A's."

Perhaps the first issue that should be dealt with here is the "Custom" designation. One familiar with the *K Custom* cymbals might assume that these new ones are the A version of the same thing: a somewhat heavy, unlathed cymbal. But that is not the case. According to Zildjian, the word *Custom* was chosen in both cases to differentiate certain special cymbals from others in the same line. But the *Custom* designation, in and of itself, does not represent a particular characteristic.

Okay, so these new cymbals have nothing to do with *K Customs*. What are they, then? The characteristics that all of the *A Custom* models have in common is that they are all on the thin side and have *Brilliant* finishes. They are also hammered a new way, using Zildjian's exclusive Rotary Hammering machine.

## Rides

To check the claim about the cymbals being darker than A's and brighter than K's, I set up a couple of each along with the *A Customs*. After switching back and forth for a while, I concluded that the *A Customs* are much closer in spirit to typical A's than they are to K's (which would make sense, given that Zildjian stamps a huge "A" on them).

As I continued to play the *A Customs*, I couldn't help but think that I had heard a similar sound somewhere before. And then it struck me. Many years ago, back when K's came from Istanbul and were hard to find (in my part of the country, anyway), I read something about how jazz drummers would sometimes put a strip or two of tape on the underside of their cymbals in order to darken the sound a bit.

So I tried putting a couple of short strips on a 20" medium A ride. It didn't change my A into a K, but it did seem to remove a few overtones from the top and bottom end. Depending on your point of view, you could say it had less spread or that it sounded more focused. The main problem was that the tape caused the cymbal to have dead spots. So I eventually removed it.

The *A Custom* ride cymbals reminded me of that cymbal with tape on it, except that the vibrations were more even and there were no dead spots. The fundamental pitch of the 20" *A Custom* was noticeably higher than a 20" A medium ride I compared it to, and yet the overtones on the *A Custom* did not have as wide a spread. It sounded thinner—which, literally, it is.

But I don't mean that in a negative sense. The sound was not unlike certain high-quality non-cast cymbals, if you catch my drift. On a high-volume gig where I wasn't going to be miked, this might not be my first choice for a ride cymbal. But in a moderate-volume setting, or with miking, or in a recording studio, these cymbals would sound fine.

Because of the lack of ultra-high overtones, one could certainly classify them as darker than regular A's. But they have absolutely no trace of the "trashy" sound associated with some K's, and they do sound brighter than those cymbals.

The main area in which they resemble K's is that their bells produce a good number of overtones. You can still get a reasonably good clang from the bell, but these might not be the optimum cymbals for a Latin gig where you play on the bell

a lot. Overall, I preferred the 20" *A Custom* over the 22" version, as the pitch of the larger cymbal was quite low and it produced a somewhat gong-y undertone when laid into.

## Crashes

If I only had a few words to describe the basic character of the *A Custom* crashes, I might describe them as big, full splash cymbals. But since I'm allowed a few more words than that, I'll go into a bit more detail.

As soon as I set up the 17" *A Custom* crash between a 17" A thin crash and a K dark crash, I understood what Zildjian means when they say the new cymbals are in between A's and K's. The *A Custom* was significantly fuller and darker than the A thin, and had a lower pitch. In fact, its pitch was comparable to the K dark, but the *A Custom* emphasized higher overtones than the K, giving it a brighter sound.

It was the same story with the other three *A Custom* crashes—which actually surprised me a bit, since different sizes of cymbals sometimes behave in different ways, even if they are the same type and weight. But the *A Customs* seem to be remarkably consistent.

Again, I might not want these in a high-volume situation with no miking. In fact, I tried them in such a setting when I took them to a gig that turned out to be louder than I had anticipated. In a setting such as the one I found myself in, I would have chosen medium-weight cymbals over thin ones. So I was pleasantly surprised that the *A Customs* performed as well as they did, having more body and projection than typical thin cymbals. At certain times I still found myself wishing for something a bit heavier, but for the most part the *A Customs* did fine. And for those times when I wanted a quick, splashy crash with reasonable body, I could smack 'em hard without having them ring over the next eight bars of the song.

In a lower-volume setting these cymbals are excellent. You can lay into them



Photo by Rick Mattingly

with enough force to get all of the overtones singing without overpowering the rest of the band. True, you can do that with standard thin or paper-thin crashes, but you'll have less body than with the *A Customs*. I found they worked especially well on the type of gig at which I would use a flat ride cymbal.

Of the four sizes available, I favored the 17", which had a good balance between pitch, sustain, and responsiveness. The pitch of the 18" *A Custom* was a bit low for my taste and didn't speak quite as quickly. The 16" was very bright and explosive, while the 15" was the most splash-like, featuring a very high pitch and very little sustain.

### Hi-Hats

Hi-hat cymbals are available in the *A Custom* line in the 14" size only. The set consists of a medium-weight bottom cymbal and a medium-thin top. Again,

they sound somewhat thinner than regular models, but that's to be expected, given their weight.

My favorite application for these hats was playing sloshy rock beats on them, *a la* John Bonham's "Rock And Roll." I guess their thinness makes them especially responsive to being played partially open. Whatever the reason, they sounded great. When played completely closed, they weren't as cutting as thicker hi-hats, but they still produced a defined "tick" sound, and they had a firm "chick" when played with the pedal. Again, they would be best-suited either miked or in low-volume settings—except for that sloshy sound, which was plenty full even on that high-volume gig I mentioned above.

### Price

Not only do the *A Customs* fall between A's and K's in terms of sound, but also in terms of price, being slightly

more costly than standard A's but less expensive than K's. A pair of 14" *A Custom* hi-hats lists for \$330. The 20" ride lists at \$265, while the 22" is \$315. The 15" crash is \$182; a 16" costs \$199; the 17" is \$215; and the 18" goes for \$232.

### Conclusion

I agree with Zildjian's description of these cymbals as being darker than standard A's and brighter than K's. But it's important to note that these are thin cymbals, so if you are used to medium or heavy cymbals, these are going to sound...well, thin. Compared to standard thin cymbals, however, the *A Customs* actually have quite a bit of body and would work well as fast, splashy crashes in loud situations or as general-purpose cymbals in moderate-volume settings. Once again, Zildjian has made a worthwhile contribution to the palette of available cymbal sounds.



# Kenner Snare Drum Kit

by Rick Mattingly

This nifty drum package lets you "do it yourself and save."

Drummers, by nature, tend to enjoy putting things together. A drumset obviously has to be assembled anew for every gig, and simply changing heads involves taking the instrument apart to a degree that other instrumentalists don't have to deal with when changing strings, reeds, or mouthpieces. So the idea of buying a drum that has to be assembled shouldn't be intimidating to the average drummer. If you can save a few bucks and get a quality drum, why not?

That was precisely what motivated Don Kenner to make drums available in kit form. His company currently offers 40 different sizes of snare drums, toms, and bass drums, with your choice of finished or unfinished shells.

For our review we received a 4x14 snare drum—or, rather, the parts to assemble one. I didn't see much point in reviewing my own ability (or lack thereof) to finish a shell, so I requested a pre-finished one. The drum that arrived featured a violet stain that allowed the wood grain to clearly show through. The dye was protected with a lacquer finish. The overall appearance wasn't elaborate but was certainly professional.

The shell itself was very impressive—which says a lot, considering that the shell is the heart of the drum. This one was made of 9-ply cross-laminated maple. The 45° bearing edge was sharp

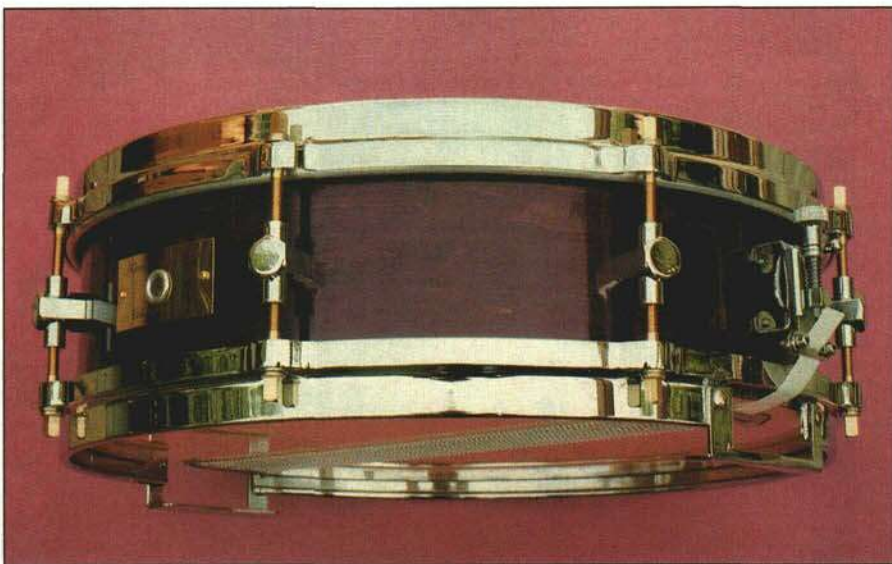


Photo by Rick Mattingly

and smooth, and the visible portions of the wood showed no defects. The feature that surprised me most was the deep snare bed. A lot of drums are tapered so gradually you might not even be sure there *is* a snare bed. But there was no doubt with this one, which consisted of definite notches cut out of each side of the shell.

The other unique feature of Kenner drums is the lugs. The main body of each lug is attached to the center of the shell by a single screw, and holds a threaded cylinder that receives the tension rods. There are no springs involved, but the cylinder can swivel somewhat, helping to prevent stripping of the tension rods. Those rods, by the way, have extra-tall heads that fit completely inside the average drumkey. I can't say that I've ever had any problems with the heads of tension rods being too short, but I nevertheless felt that these were a little more solid while I was tuning the drum. Lugs are made from solid brass.

Kenner uses the same thick, solid, die-cast rims found on a lot of drums these days. The snare strainer is a standard Ludwig *P-80*. It's simple and effective. The kit also included *Remo Ambassador* batter and snare heads, and a standard set of 20-strand spiral wire snares.

That takes care of the "kit." To assemble the drum, I needed four tools: a straight screwdriver (to attach the snare strainer), a phillips screwdriver and pliers (for the butt plate), and a hex wrench (for the lugs). It took me a mere 20 minutes to assemble the drum, including mounting the snares and tightening down the heads. Fine tuning, of course, will differ with each person. I should also mention that this was an 8-lug model, and that, being a pre-finished shell, the brass nameplate was already in place. But I doubt if a couple of extra lugs and a nameplate would add more than five minutes to the job.

It was basically a foolproof operation. All of the holes had been pre-drilled, so not much could go wrong. Because of the lug design, I did have to make sure that they lined up straight. However, the swivel mentioned above still allowed some room for error.

As straightforward as the assembly process was, I still felt a sense of attachment to the instrument that I've never felt with a drum I purchased already assembled. And I feel sure that if I had finished the shell myself I would have felt even more connected to it.

But none of that would be worth much if the drum didn't sound good, so a few

nights later I took it to a gig. It sounded great. The 4x14 size gave it the high-pitched crack one would expect from a drum that size, but it had a meatier, darker sound than many of the brighter, more cutting 4x14's I've played. It would sound great for an acoustic jazz gig, or for a medium-volume rock or pop setting. For very loud rock, you might want to mike it.

There is one final aspect of this drum that impressed me: the price. In kit form, with an unfinished shell, the cost is \$240. If you want the dye and lacquer finish, add \$40. Those prices include

shipping and handling. Compared to a lot of drums out there, that's a bargain. The drum certainly sounded as good as many drums I've played that cost almost twice as much. And putting it together is no big deal.

As mentioned above, Kenner offers full sets as well as snare drums. Toms are intended to be used with RIMS mounts. The brass nameplate on the drum we received simply had the name of the company, but when a customer orders a drum, the nameplate is engraved with the buyer's name. Besides the violet finish on our review drum, six

other finishes are available: golden maple, midnight blue, ruby red, cardinal, scarlet, and natural.

Perhaps the Kenner name doesn't carry the prestige of the higher-profile drum companies, but if you are more concerned with sound than with a particular logo, like the idea of getting personally involved in assembling your own instrument (and possibly finishing the shell), and would like a quality drum at a very reasonable price, check out Kenner drums. You can do so by writing them at Route #1, Box 150, California, KY 41007.

## L.A. Caseworks Stick Caddy

■ by Rick Van Horn

Okay, so what's so special about a stick bag that it warrants an *MD* review? Thought. A lot of thought has gone into the design of the *Stick Caddy*, from L.A. Caseworks. Add to that its quality of construction and reasonable price, and you have a product worth talking about.

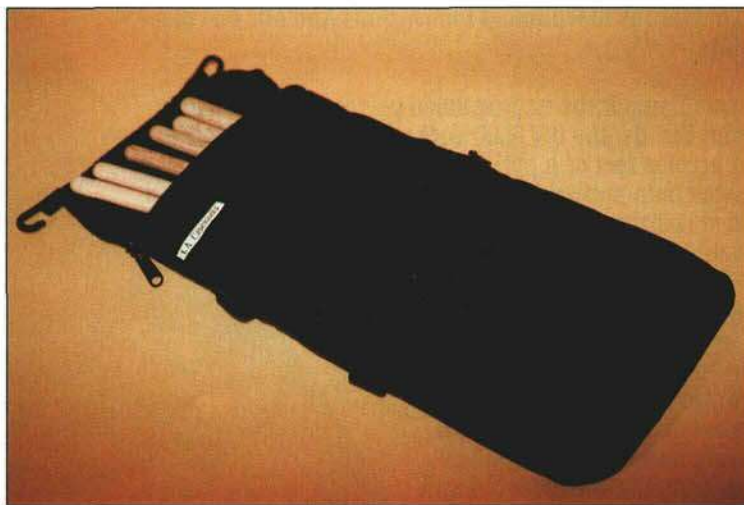
Although similar to many other stick bags in its material—black *Cordura*—the *Stick Caddy* also features some significant differences. For one thing it's smaller than most, measuring about 8 1/2" wide. For another, it doesn't fold open; it's a single pouch designed to hold up to 12 pairs of sticks. Personally, I like this smaller configuration, for two reasons. The first is that when I fill a typical folding stick bag to capacity, it generally won't fold over and zip closed. The second is that when I hang such a large bag full of sticks on my floor tom, it tends to muffle the resonance of the drum.

The way I figure it, if I really need to carry three dozen extra sticks, mallets, brushes, etc., I can use a larger stick bag (or a suitcase) for transporting them. But I like using the smaller bag for actually placing a couple spare pairs of sticks, one pair of brushes, and one pair of mallets on my kit. (That's really all I need for my kind of gigs.) The smaller bag is less conspicuous, takes up less space, and has much less (if any) effect on the sound of my drum.

Besides its compact size, the *Stick Caddy* offers several nice features. The flip-over top completely encloses the sticks and zips closed for transport (so the sticks can't fall out), and folds back to reveal a stretchy cord with non-

scratch hooks for attaching the bag to a drum. Inside the bag's main pouch are two smaller pockets that are perfect for pens, pencils, small tools, etc. An outside zipper pocket might hold your drum key, car keys, wallet, etc.

At a very reasonable list price of \$21, this is an excellent stick bag that lends itself well to situations where stick capacity is not a major factor, but compactness and functionality are. It's one of an entire line of stick, mallet, and percussion bags from L.A. Caseworks. The company also offers custom designs for virtually any instrument. Contact them at 4601 Eoff St., Wheeling, WV 26003, (800) 366-7122.





Feel. An important part of drumming. Perhaps the most important part. It's what gives music its attitude, energy and soul. That's why, at Drum Workshop, making pedals that feel great has always been our number one priority. In fact for over a decade the bass drum pedals and hi-hat stands we build have built a solid reputation as the best feeling, most responsive, most reliable around.

## DW PEDALS: A GREAT FEELING.

Our 5002 Accelerator Double Bass Drum Pedal combines a revolutionary new Chain & Off-Set Sprocket design and one-piece primary/auxiliary beater casting with the patented dual pedal plates and oil-flow universal assembly of the original DW 5002 Double Pedal to achieve a feel that's smoother and more responsive than ever.

For drummers who play a set-up with single pedals, our popular 5000 Turbo Single Bass Drum Pedal features a near-perfect balance of sensitivity, speed and strength that's based on the legendary action of Drum Workshop's patented Chain & Sprocket drive system, numerous mechanical innovations and our one-piece pedal plate.

And, to complement the unparalleled performance of our Bass Drum Pedals, the DW 5500 Turbo Hi-hat Stand has the fluid yet precise feel of a spring-balanced, tension-adjustable chain-pull action plus the security of a non-skid stabilizing plate and the flexibility of a removeable, rotating, 2 or 3 leg assembly that easily accomodates rack, double-bass and multiple pedal setups.

If you require a custom pedal feel that's just right for the way you play, we also offer an extensive variety of pedal options and accessories including electronic triggers, one-piece or extra-wide footboards, toe-stops, and a selection of low, medium and high-tension springs.

So if you're wondering why more of the world's great drummers play DW Pedals exclusively, it's because we've proven that feel is every bit as important to us as it is to them. And because they've discovered that when their pedals have a great feeling so does their music.

**DRUM WORKSHOP**  
DRUMS • PEDALS • HARDWARE

2697 Lavery Court #16, Newbury Park, CA 91320

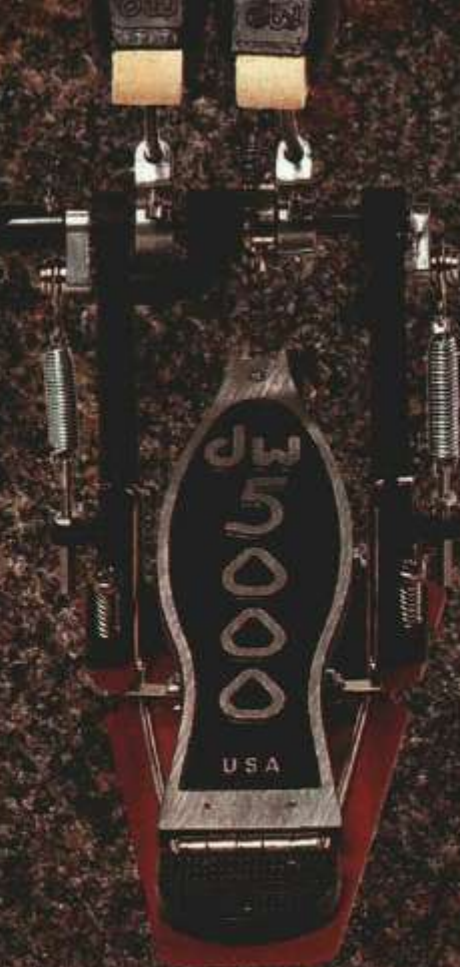
5002 ACCELERATOR

VINNIE COLAIUTA  
(STING)



YAMAHA DRUMS			
SNARE DRUM	BASS DRUM	TOM-TOMS	
8.0x14 Brass	18x22	10x10	12x14
		10x12	13x15
ZILDJIAN CYMBALS			
RIDE	HI-HATS	CRASHES	SPECIALTY
20"	13"	16"	8" Splash
	12"	17"	20" China
DRUM WORKSHOP PEDALS			
BASS DRUM		HI-HAT	
5000A Double BD Pedal		5500T HH Stand	
		5502LB Remote HH Stand	





**5500 TURBO**

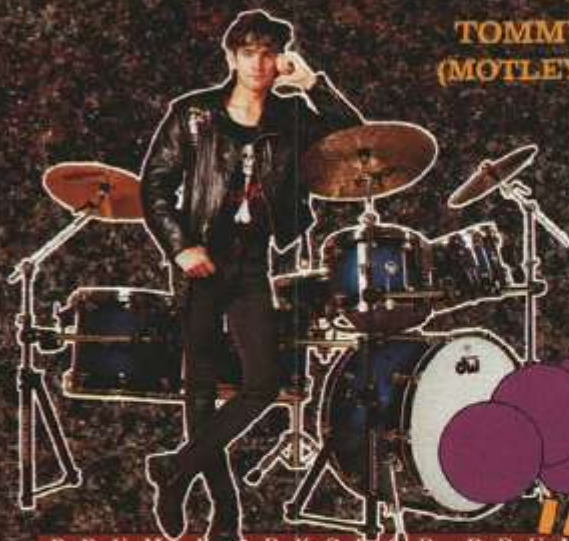


**5000 TURBO**

**DENNIS CHAMBERS**  
(STANLEY CLARKE/  
GEORGE DUKE)



**TOMMY LEE**  
(MOTLEY CRUE)



DRUM WORKSHOP DRUM	
BASS DRUM	TOM TOMS
16x22	8x10 14x14
	8x12 16x16
	9x13 16x16
PAISTE CYMBALS	
HI-HATS	CRASHES
13"	16"
12"	12" Splash
	14" China
DRUM WORKSHOP PEDALS	
BASS DRUM	HI-HAT
5500T Double BD Pedal	5500T HH Stand

DRUM WORKSHOP DRUM			
SNARE DRUM	BASS DRUM	TOM-TOMS	
8x14 Wood	20x28	12x14	14x18
		16x18	
PAISTE CYMBALS			
RIDE	HI-HATS	CRASHES	SPECIALTY
22"	14"	18" (x2)	12" Splash
		19" (x2)	20" China (x2)
		20" (x2)	
DRUM WORKSHOP PEDALS			
BASS DRUM		HI-HAT	
5500T Double BD Pedal		5500T HH Stand	



# New Orleans Drumming:

## Part 1: Traditional Rhythms

by Joey Farris



This is the beginning of a three-part series in which several categories of New Orleans rhythms will be presented. For the purpose of these articles, the New Orleans rhythms are divided into three categories: traditional, contemporary, and specialized.

It would take several volumes to document everything about New Orleans drumming. For this reason, we won't attempt to include the Dixieland and jazz styles here. Rather, we'll concentrate on the rhythms that are the most influential in contemporary pop-, funk-, and rock-oriented music.

This month's column will present traditional second-line rhythms and some important variations. We'll also look at a brief history of the genre, which should give you an understanding of the New Orleans concept and explain what makes this such a unique style of drumming.

### History

It has been observed by more than one astute listener that southern pop and funk groups have something special—a particular "flavor" and "feel" not heard in groups from other parts of the United States. This special "flavor" has its rhythmic roots in the traditional New Orleans funeral march.

On the way to the cemetery in the traditional New Orleans funeral ceremony, the band played somber dirges. The mourners followed the band. This group became known as the "second line."

On the way back from the cemetery, the second line would dance in the streets in order to purge their sorrows. To complement the mood, the snare and bass drum players played a faster, open, slightly syncopated march that was much happier than the music played on the way to the cemetery. The rhythms became known as second line rhythms, and the march has never been the same in New Orleans.

Second line rhythms are often referred to as "street beats"; in other words, rhythms played while marching and / or dancing in the streets. They all have a round, rolling, infectious quality, not unlike some contemporary funk rhythms. Since there were two or more players handling bass and snare drums, a contrapuntal rhythmic approach was developed as individual players added their own special accents. The resulting patterns are not symmetrical, as in the traditional military march.

As a result of living in a major seaport, New Orleans musicians were exposed to rhythms from the Caribbean and Africa. Consequently, contemporary New Orleans funk is a mixture of influences derived from calypso, reggae, Dixieland jazz, Gospel, southern rock 'n' roll, rhythm and blues, and the ever-present parade beat (second line) heard in the city's numerous brass bands.

No doubt, many of today's most sophisticated rhythms have their early roots in the New Orleans second line concept and feeling. In fact, some musical authorities and historians suggest that traditional second line rhythms provide the basis for *all* contemporary funk rhythms played today.

### Second-Line Rhythms

There are two basic snare drum techniques used in New Orleans second line rhythms. The most popular second line rhythms are usually played as a two-handed shuffle on the snare drum, employing alternating single strokes. The right hand remains on the beat.

#### Second-line feel with two-handed shuffle

♩ = 76-104

R L R L R L R L R L R L R L R L R L

1. SD. 4/4  
BD. 4/4

Buzz with Left Hand

Second line rhythms are also played with the right hand playing a constant shuffle on the snare drum, while the left hand plays buzzes, drags, and flams. Although this sticking is employed less often, it has a unique sound and feel.

### Second-line feel with one handed shuffle

$\text{♩} = 69-80$

R R R L R R R L R R L R R R L R R L R

2. 
  
Open Drag

In many second line rhythms the hi-hat is played in a random manner, and sometimes not at all. For this reason, there are no hi-hat rhythms notated for the left foot on the first four examples. Generally speaking, the more traditional players use the hi-hat for an occasional accent, and the contemporary players or funk-oriented players play it on the counts of 2 and 4.

Some players close the hi-hat very easily and let the cymbals ring. This "ching" type of sound resembles a marching band effect. Creating the traditional "chip" sound or the open "ching" sound is entirely up to the player.

### Second-Line Rhythms With Rolls

Open rolls and buzz rolls are traditional embellishments employed in second line rhythms. They enhance the street beat or parade feel. The rolls are usually played with a loose, free feeling. (Two of the most popular second line bass drum variations are presented in patterns 3 and 4.)

#### Second-line feel with buzz roll

$\text{♩} = 76-100$

R L R L R L R L R L R L R L R L

3.

#### Second-line feel with open five-stroke roll

$\text{♩} = 76-100$

R L R L R L R L R L R L R L R L R L R L

4.

### Second-Line Rhythm With Backbeat

Accenting the snare drum on 2 and 4 produces the backbeat. The hi-hat rhythm should be played as notated (with the left foot) to complete the groove. All snare drum accents may be played as rimshots. Play all accents forcefully.

#### Second-line feel with accents on 2 and 4

$\text{♩} = 84-108$

R L R L R L R L R L R L R L R L

5. 
  
SD. 4.  
BD. 4.  
HH.

This material is from the book *New Orleans Drumming*, by Roy Burns and Joey Farris. Reprinted with permission.







## INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC

*"Excellent. Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range, the low end is a remarkable improvement. They just sound bigger."*

**Paiste Line:** 20" Dry Ride, 14" Dark Crisp Hi-Hat, 10" Splash, 16" & 17" Full Crash, 12" Heavy Hi-Hat. Sound Creation: 18" Dark Crash.

**- DAVE GARIBALDI**

*(Tower of Power, Wishful Thinking)*

*"When I heard the 'Signature' cymbals in the studio, I couldn't believe my ears. These cymbals really made me pay more attention to the roll of playing cymbals in the studio and live. Each note is detected with these cymbals. Also, they have a very directional, clean sound."*

**Paiste Line:** 13" Heavy Hi-Hat, 15", 16" & 18" Mellow Crash, 18" Thin China, 8" Splash, 19" Dry Ride.

**- MICHAEL BAKER**

*(Zawinul Syndicate, Billy Childs)*

*"This is the first cymbal that has a wide dynamic range without being overpowering. They cut through in all dynamic situations with the same clarity. In the studio, they are fantastic."*

**Paiste Line:** 20" Full Ride, 17" Fast Crash, 14" Heavy Hi-Hat Top & 14" Sound Edge Bottom, 22" Thin China.

**- NDUGU CHANCLER**

*(Crusaders, Miles Davis)*

*"I've waited for a long time for a cymbal like this."*

**Paiste Line:** 15" Sound Edge Hi-Hat, 22" Power Ride, 20" Power Crash (3), 20" Full Crash.

**- ALEX VAN HALEN**

*(Van Halen)*

*"The 'Signature' series has a brilliance, clarity and musicality that is unmatched. In the studio or on stage their versatility and dynamic range allows me to use them from the quietest to the loudest passages without ever feeling compromised."*

**Paiste Line:** 8", 10" & 12" Splash, 14" Full Crash, 16", 18" & 20" Power Crash, 16" Thin China, 18" Heavy China, 14" & 15" Heavy Hi-Hat, 22" Power Ride, 20" Flat Ride.

**- DOANE PERRY**

*(Jethro Tull)*

*"You feel like playing with these cymbals. They've got fantastic stick rebound. They just swing by themselves."*

**Paiste Line:** 13" Dark Crisp Hi-Hat, 17" & 18" Fast Crash, 22" Mellow Ride, 22" Heavy China.

**- AL FOSTER**

*(Miles Davis, Sonny Rollins)*

*"From the moment I first heard the Paiste Line, it was obvious to me that a truly new generation of cymbals had been born. The combination of great feel, quick response, streamlined look, and sparkling musical sound was unlike any cymbals I had heard. They're really a joy to play!"*

**Paiste Line:** 13" Dark Crisp Hi-Hat, 10" Splash, 16" Fast Crash, 17" Full Crash, 18" Mellow Crash, 22" Flat Ride, 21" Full Ride, 20" Thin China.

**- PAUL WERTICO**

*(Pat Metheny)*

*"These cymbals speak very quickly, with power and they have dignity."*

**Paiste Line:** 22" Dry Heavy Ride, 14", 16" & 20" Thin China, 13" Heavy Hi-Hat, 13" Dark Crisp Hi-Hat, 8", 10" & 12" Splash, 16" & 18" Fast Crash, 16" & 18" Power Crash.

**- STEWART COPELAND**

*(The Police, Stanley Clarke)*





*"I am impressed by the dynamic range. I can play soft and bring out the actual beauty of the cymbal. I can play loud and it does not sound harsh but just like a big wall of sound. Usually you can not get both out of a cymbal."*

**Paiste Line:** 20" Rough Ride, 20" Thin China, 17" Full Crash & Power Crash (for Hi-Hat), 20" Full Crash, 20" Mellow Ride.

**- STEVE JORDAN**  
(Keith Richards, Session)

*"Unbelievable! Gorgeous! It's got everything. This is the biggest cymbal innovation I've heard of in my lifetime. It's a cymbal revolution."*

**Paiste Line:** 16" Fast Crash, 18" Full Crash, 10" Splash, 22" Full Ride, 20" Thin China, Sound Formula: 14" Heavy Hi-Hat.

**- JEFF PORCARO**  
(Toto, Session)

*"I love the 'Signature' line because of the selection of sounds. I can use my usual sizes and change the model to adapt to each gig. My very favorite is the 10" Splash. With its richness and quickness, it speaks like my dog 'Sauly'!"*

**Paiste Line:** 20" Full Ride, 16" Power Crash, 14" Full Crash, 10" Splash, 12" Heavy Hi-Hat, 14" Thin China.

**- MARK CRANEY**  
(Gino Vanelli, Jethro Tull)

*"They sound wonderful, really. These cymbals feel very natural and they speak immediately."*

**Paiste Line:** 20" Dry Ride, 16" & 17" Full Crash, 13" Heavy Hi-Hat, 16" & 17" Fast Crash, 10" & 12" Splash, 16" Thin China.

**- RICKY LAWSON**  
(Whitney Houston, Michael Jackson)

*"These cymbals speak immediately, and have a brilliant shimmer at the very top end of the sound. I have never heard such beautifully rich sounding cymbals before."*

**Paiste Line:** 20" Dry Ride, 13" Dark Crisp Hi-Hat, 16" Fast Crash, 12" Splash, 14", 16", 17" & 18" Full Crash, Cup Chimes: #5, #6.

**- CHAD WACKERMAN**  
(Frank Zappa, Alan Holdsworth)

The new Paiste line was developed as an answer to the quest for the ultimate cymbal sound: one that is transparent yet dense, soft and yet strong, docile and yet energetic, a sense of sound that brings up old memories and new perceptions alike, a sound that is radically musical. It proved a goal so challenging that it took 8 years to invent an entirely new alloy to satisfy this sound goal.

The sounds in our new line are developed together with the world's finest drummers/ percussionists. The result is a line that brings you sounds you thought not possible in a cymbal. Each model is more defined, more expressive and more consequent in its sound than anything you've heard before. Thus, a sound is born to satisfy you — the discerning musician who is looking for ultimate sound quality and maximum creative expression. Visit your favorite store and try the new Paiste line.

You will not believe your ears.

**PAiSte**  
CYMBALS SOUNDS GONGS

Write us for free literature on Paiste line (Signature) cymbals. Paiste America, 460 Atlas, Brea CA 92621



# Brad Dutz

## Studio Grooves And Atmospheric Antics

■ by Adam Ward Seligman

Percussionist Brad Dutz's road from Illinois to North Hollywood spans thirty years, over fifty studio albums, hundreds of live gigs, and thousands of jokes. "I started out on cello at 12. In fifth grade you could start in orchestra, and I was in a real hurry to play music. So in sixth grade I started snare drum and dropped the cello. It fell down a flight of stairs! In seventh grade I took lessons with the Millikin University Jazz Band's drummer, Bud Harner. I've done five records with him and Uncle Festive now.

"As I got older," Brad continues, "I'd play drumset in church—and also some timpani. But I was getting more and more interested in percussion. Mallets and congas just fascinated me."

Dutz breezed through high school, and ended up at North Texas State University—one of the legendary jazz campuses. When he finished his auditions, he placed in the ninth band—the last. Brad figured his reading needed work. He woodshedded and ended up in the famed One O'clock Lab Band—playing percussion alongside a wunderkind named Gregg Bissonette.

"Gregg and I have played on and off since 1978," Dutz says. "He was the hot young drummer at North Texas. He got me a job playing five nights a week in Dallas in an R&B band called Buster Brown. I was learning how to work with a drummer on the job."

About Brad, Gregg Bissonette comments, "When I was playing with Buster Brown, the band felt something was missing—that it needed another level of percussion. Brad sat in with us and locked in right away. He's really easy to jam with. His feel is amazing and he knows so many different styles.

"We recorded an album with the North Texas University One O'clock band called *Lab '81*. A song called 'Dadra Five' started out with Brad playing tabla and singing East Indian rhythmic syllables. It was the first time I had ever worked with a tabla player. When I played with him a few months ago at Catalina's Bar and Grill, I thought, 'He keeps getting better.'"

Gregg pauses, then laughs. "Brad will be playing something, and he'll make a face—and I'll start to laugh. The soloist will look around and see me laughing. I'm sure he's thinking, 'Did I miss a note or something?' Brad will just be sitting there, deadpan. But when the leader turns back to the audience, Brad will crack up. His personality is great."

In 1985, Dutz sat in with Steve Smith and Vital Information



at the Percussive Arts Society conference in Los Angeles. Brad learned a lot from Smith about another aspect of working with a drummer: "If a drummer plays real complex like Steve does, percussion can work—if it's balanced. We both left space for each other. I really enjoyed working with Steve; he's such a musical drummer, and he listens really well. I went to Hawaii for five days with Vital Information after that PAS. show. And I got to play on Vital Information's *Global Beat* album."

Steve Smith looks back at his experience with Brad: "The thing I remember about Brad that really impressed me was that he could read. Lots of percussionists can't. But Brad was able to lock into a tune without having heard it, which was really important because we didn't have any rehearsal time. The fact that he not only played congas, but also other interesting little noisemakers, added a lot of layers. On the *Global Beat* album, Brad displayed a really wide range of influences; he played tabla and Latin percussion on a tune we recorded. It was a lot of fun playing with him."

Brad Dutz is part of the third generation of jazz fusion percussionists. Influenced by Airto, Nana Vasconcelos, Don Alias, and Manolo Badrena, Dutz feels that "to bring percussion into modern jazz requires hours and hours of listening. It requires a lot of playing experience. You have to have your reading together. After ten years of working professionally, instead of knowing what's right for a particular gig, I know four or five things that might be right. Being a good musician is making the choice of which idea to play first in a recording session or knowing when *not* to play it on a live gig."

When Luis Conte was recording his first solo album in October of 1987, he sent Brad Dutz to cover a live date with drummer Roland Vazquez. It was a very heavy gig with Anthony Jackson, who was making his first club date at the Baked Pota-

to. Recalls Vazquez, "Brad was amazing—a very sensitive player. I didn't have any percussion charts because Luis had done the album. Brad played it all by ear, finding space beneath the horn arrangements to play. I think of color when I hear Brad play. But with Scott Henderson's band, Tribal Tech, he demonstrated a really focused technique. I liked his mallet work with that band a lot."

Dutz played on all four of the Tribal Tech albums and served as executive producer on their *Spears* release. "With Tribal Tech," Brad says, "Scott would write all the parts out. I had to fight to get an idea in. But when it worked, like the ghatam solo on the song 'Renegade' from the *Nomad* album, it felt really different and unique."

With contemporary jazz group Uncle Festive, though, Dutz likes the fact that he gets to experiment more in the studio with overdubs and multi-tracked percussion. "I like to interact with a drummer in the studio," says Dutz. "On 'Green Village,' from the new Uncle Festive album, *The Paper And The Dog*, I did only one overdub. I was able to play udu clay pot and berimbau on the track, which are somewhat different sounds for a contemporary jazz record. Bud Harner left me a lot of space and freedom on that track, both live and on the overdubs."

Harner remembers "Green Village" vividly. "We rehearsed the tune with Brad, and he came up with this shaker part, which he played throughout the song. Everybody in the band loved it. We let him have free rein with his overdubs on the recording. I think 'Green Village' is a showcase for Brad and his beautiful sounds. In fact, I always thought the color thing was Brad's strength. But when we recorded the last record, his groove playing on congas and bongos was amazing. I think what happened is that Brad has grown from just being a colorist into being a technical player too. There aren't a lot of percussionists with his strengths and creativity."

Composition is as important to Brad Dutz as percussion. He wrote all the songs on his first solo album, and has also written music for contemporary dance groups. His interest in composition led him to study classical scores—looking for the instrumental combinations that produced unique orchestral sounds. "I think scores are an invaluable learning tool for percussionists," says Brad. "You should buy scores of all the great symphonies—you can get them cheap—and practice your reading on them. It's neat to listen to something by Stravinsky and learn that the sound is produced by crossing a violin and an oboe. Percussionists in general would make great orchestrators

because of their sense of color, of blending."

With both his solo album and his cooperative trio, Submedia, Dutz works closely with drummers and other percussionists. In Submedia specifically, Dutz plays a variety of acoustic and sampled percussion from his *malletKAT*. Bass player Bob Mair also adds percussion to the mix. The resultant feel is a combination of art and world musics.

On Submedia's song "Blending Puppies," Brad plays a sample that consists of kitchen gadgets MIDIed with human voices. Both are triggered simultaneously and played on a *malletKAT* as

a series of pitches. The combined sounds of flesh hitting drum, voices, and home appliances create a totally eerie and unique effect. At the end of the song, Submedia drummer Dave Karasony plays some dynamically floating snare rolls to the ebb and flow of the sample that Dutz has triggered. About the tune, Karasony comments, "Lots of percussionists play everything but the kitchen sink. When Brad first started working with the samples of tools and appliances, I thought, 'My God, he is playing the kitchen sink!'"

For Karasony, Brad isn't just someone who shows up to play a gig. Dutz introduced Karasony to playing Afro-Cuban and salsa rhythms, adding tips on how to play the bass drum and giving Dave a lot of room to experiment and grow.

"Brad brought me from a being a fusion drummer to being comfortable with a lot of other styles," Dave comments. "With a lot of percussionists, it's a war to play together on a gig. They play too loud or they don't listen to the drummer at all. With Brad it's like a team. He's very sympathetic to work with. He's also a true artist, at the cutting edge of his instruments and his writing. He loves to find new areas of music to create in. He can play contemporary styles and work well in the studio, but he always adds his own touch to everything he plays."

Submedia is an improvisational band in every sense. There are no charts or structures of any kind. "I have more fun playing totally free music," says Dutz. "When Submedia plays live, we'll say that we take requests. Then we'll invent something around the song title."

When working on the music to the TV series *Star Trek—The Next Generation*, Dutz often has to create new and unusual sounds on the spur of the moment. "Composer Ron Jones asked me to give him 'a Klingon sound' one day," says Brad. "That's the kind of thing they don't teach you in drum books!" (For those who *have* to know, it's achieved with an east Indian instrument called a chimta processed through a digital delay.)

"Composer  
Ron Jones  
asked me to  
give him 'a  
Klingon  
sound' one  
day. That's the  
kind of thing  
they don't  
teach you in  
drum books!"





# SPACEMUFFINS™



Colors (Wraps) Available:  
Black, White, Wine Gloss, Blue,  
Chrome (pictured above)



**Michael Shrieve**  
*"I'm thinking about using  
track lighting."*



**Matt Cameron**  
*SOUNDGARDEN*  
*"Tastes great with honey."*



**Alfonso Adinolfi**  
*Seattle Studio*  
*"I'm not wearing any pants."*

## YEAH, WE COULDA MADE EM OUTA plastic

But who needs another plastic pad? At Boom Theory we make real drums that trigger digital sound sources not pads. We don't think you should have to change your playing style to suit someone else's design or playing surface. That's why Spacemuffins™ are made to look, feel and respond as closely to acoustic's as any electronic drum you'll ever swing a stick at! After all, you didn't hone your drumming skills on a set of little rubber drum heads did you? So when its time to take advantage of digital technology, either live or in the studio, the choice is clear, Spacemuffins™ Electropercussion Systems, because electronic drumming is too important to be left to keyboard players!

**Call us for a dealer near you!**

Representative & Dealer inquiries invited

### BOOM THEORY CORP.

15372 NE 96th ST #C-12, Redmond, WA 98052 (206) 861-9100

Available at these World Class Music stores:

**Sam Ash Music**  
NY/NJ

**American Music**  
Seattle, WA

Brad is especially enjoying playing with saxophonist and keyboardist Gary Meek. "There are a lot of different feels and rhythms in the group," he says. "Gary knows so much about Brazilian music from playing with Airtio and Flora Purim. Mike Shapiro and I throw in African and Cuban concepts. Jerry Watts, Jr., who is a really killer bass player, is also very percussive."

Currently, Brad uses Latin Percussion products, Remo drumheads, Paiste cymbals, and Vic Firth sticks and mallets. For his outboard gear, he uses a Kurzweil WOO, a Roland S-330, and an Oberheim DPX-1 triggered by the KAT controller. In his living room studio he has a multi-track mixer, a submixer for the MIDI instruments, and a DAT recorder. On "Blending Puppies" he uses a drill, a blender, and a coffee grinder.

Between touring dates with Gary Meek, Dutz recently made a clinic appearance at Brigham Young University in Utah. He sent some of his songs ahead and sat in with the percussion ensemble there. Brad says he enjoys clinics and teaching students how to prepare for a studio career in ethnic percussion recording.

Brad is also finding his direction for the next phase of his career as a solo artist. "If you're known as a composer and a producer, you'll get a lot more work," he says. "I want to play my own music, and work with a group like Submedia—playing free spontaneous music based upon my own compositions or structures. Then I can retire to Bent Hubcap, Iowa, and wait for the phone to ring."

*Note: For further information on both the Brad Dutz and Submedia compact discs, write to: Fullscale Music, 12334-5 Runnymede, North Hollywood, CA 91605.*



### DRUM DOCTORS

**Recording Quality Drumset Rentals**

Sets • Snare • Samples • Studio Tuning  
Tour Support • Sales • Repairs • Cartage

No. Hollywood (818) 765-7989 California  
Thank you Lars Ulrich & Chad Smith for  
letting me be a part of your latest albums.



# THREE DRUMMERS, THREE STYLES, ONE HI-HAT

Simon Phillips



Lenny White



Rayford Griffin



The Tama HH95 hi-hat easily handles the demands of the most demanding. That's because the HH95's Lever Glide system finally gives drummers fast response and expressiveness. On top of that, the HH95 also features the Tama Tilt system, the new Tama Safety Seat and a patented 5-way tension adjustment.

Which should be enough features and versatility to satisfy the needs and styles of the most discriminating drummer—even you! But just in case, Tama also offers the Lever Glide system in five other models, including legless and cable versions.

Tama Hardware....The Legend in Innovation

## TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to Tama, Dept. MDD21, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P1.



# Accentuating The Less Obvious Parts Of The Measure: Part 2



by Rod Morgenstein



In Part 1 of this series (December '91 MD), we focused on ending drum fills on the downbeat, the "&", the "e", and the "a" of beat 4 in an attempt to end somewhere other than the downbeat of the following measure. Now, let's create additional tension and excitement by extending the fills over the bar line.

As we did last time, study examples 1-7 and establish where each of the notes fall in the measure. Try to imagine each note as a cymbal crash signaling the end of a drum fill.

The following examples consist of a one-measure fill that continues over the bar line and ends on one of the rhythms represented in examples 1-7. Examples 8-10 present three drum fill possibilities using the rhythm in example 1. Example 8 consists of a constant 16th-note fill.

Example 9 combines 16th notes and 8th-note triplets.

Example 10 breaks up the continuous 16th-note pattern to create a choppy feel.

Use the fill ideas in the previous examples to create your own drum fills for examples 11-16. Remember, you will get the best results only when you're absolutely sure of the ending point, which is represented by the cymbal crash.

Be sure to use common sense when accentuating the less obvious parts of the measure. Not every musical situation calls for you to unleash *all* your stuff *all* the time. But it's nice to have it by your side, ready to go when opportunity knocks!



NEW  
PRODUCT!

# drumKAT<sup>EZ</sup>

## NO EXPERIENCE NECESSARY

"My  
opinion  
of the  
drumKAT  
— it's  
limitless."



KAT

Why does all electronic percussion seem so complex? Real world drummers are players, not programmers. For those of you who play, KAT proudly introduces the drumKAT <sup>EZ</sup>. No Experience Necessary.

Imagine sitting behind your drums with an unlimited arsenal of sounds at your fingertips. Anything from massive snares and kicks, to a bass player's thumbslap, or even a full latin rhythm section can be part of your kit — electronically. The drumKAT <sup>EZ</sup> gives you the power to control the sounds of any MIDI drum machine, synthesizer, or sampler. It's responsive to the way you actually play — with all the sensitivity and dynamics you expect from your acoustic drums. So what does this really mean to you? It means that as a drummer you can step into a whole new universe of sound possibilities. Why let keyboard players have all the fun!

In spite of its power, the drumKAT <sup>EZ</sup> was designed to work easily with any drum machine or sound source on the market — RIGHT OUT OF THE BOX! You simply "tell" the <sup>EZ</sup> what drum machine you're using, plug in a MIDI cable and play. Impossible you say? Naah, it's <sup>EZ</sup>! We did all the work for you by installing the best setups and killer kits for every drum machine on the market. So if you've been waiting for something <sup>EZ</sup> and more powerful to come along, go see your dealer. The wait is over.

# KAT

300 BURNETT ROAD - CHICOPEE, MA. 01020  
PHONE (413) 594-7466 - FAX (413) 592-7987  
MADE IN THE USA



# Developing Coordination And Independence: Part 2

by Joe Morello

Transcribed by Keith Necessary

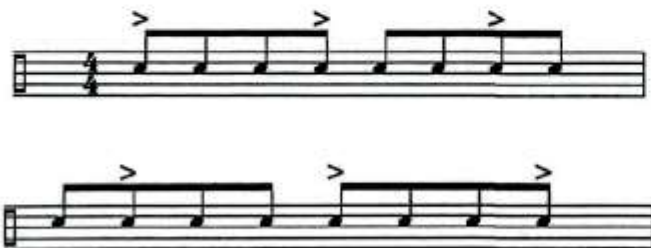


Developing coordination and independence is important for all drummers. Hands and feet must be able to work alone or in conjunction with any combination of rhythms. The following exercises, which pick up from where we left off in Part 1, will challenge your coordination and independence further.

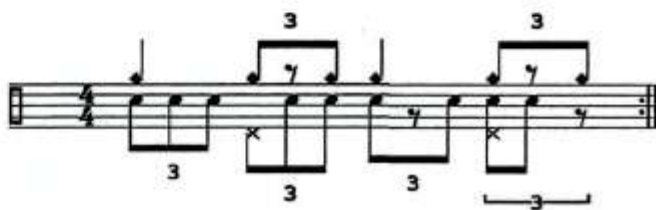
Let's begin with a Latin ostinato in the left hand. Play the jazz rhythm in the right hand and 2 and 4 with the left foot on the hi-hat, and read a melodic exercise in the bass drum. (I find Ted Reed's *Progressive Steps To Syncopation* very good for this.)



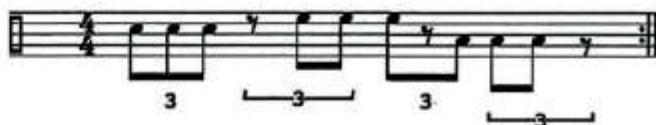
You can also try continuous ostinato rhythms with many different accent patterns. The following ostinato is taken from my book *Master Studies*. You can use any of the exercises found in the chapter on ostinato studies, or the one on 8th notes with accents. Start by playing the ostinato pattern in your left hand, the swing rhythm in your right, and 2 and 4 on the hi-hat, and again read the melodic exercises in the bass drum. You can also play the ostinato in the bass drum and read the melodic exercises in the left hand. The example shown is exercise number 11 on page 77 of my book.



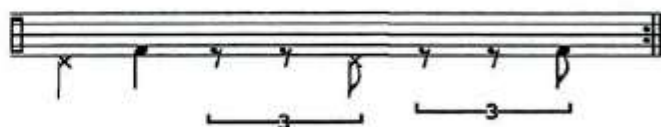
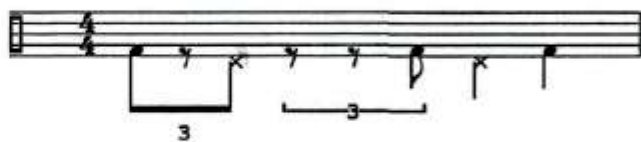
With the next example, let's build a rhythmic pattern off the half-note triplet figure. Again, use the jazz ride rhythm with the right hand and 2 and 4 in the hi-hat, and play the following triplet pattern on the snare drum. The bass drum reads a melodic exercise with this.



You can take this same exercise and move the snare drum pattern to the mounted tom, and then to the floor tom.



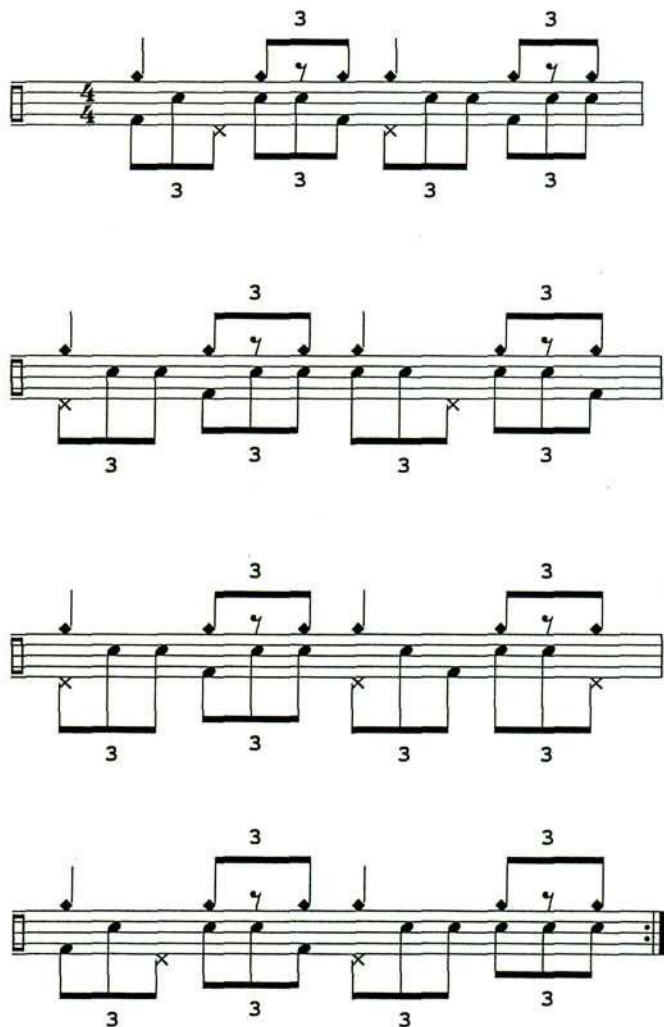
The following exercise came from John Riley, a former student of mine. We were discussing coordination, and we came up with this idea. Again, we will use Ted Reed's book. We'll use as an example the first four measures on page 37. Start by reading the pattern with a jazz feel, using strict alternation between the right foot on the bass drum and the left foot on the hi-hat.



Next, add the left hand, filling in the rest of the 8th-note triplet pattern lightly on the snare drum. When this is comfortable, add the jazz ride cymbal beat with the right hand.



Drummers like Roy Haynes, Jack DeJohnette, and John Riley play this very naturally; they have the ability to play in and out of time with great independence.



You can use any good reading book for all these exercises. Another you might want to try is *Modern Reading Text In 4/4* by Louie Bellson and Gil Breines. Remember, nothing is impossible. If you work hard and are patient, these exercises will work for you.

If you have any questions on this material, you can contact Joe through Modern Drummer.



# How many drumsticks offer a different sound, a different look, and a different feel?

Slappers, a unique flat shaped drumstick offers this and more. Try them on your drum set. Try them on percussion; tambourines, bells, blocks, bongos and timbales. Try two in each hand for a slap effect. Ask for them at your favorite music store. Try a pair and you will find there's a whole new world out there.

PAT. PEND.

## Slappers™

The Alternative Drumstick

Slap Happy Productions Inc. 68 34 St. Brooklyn, N.Y. 11232  
Phone 718 832-3457 • Fax 718 832-3458

FIRST, THE PRACTICE...

### PRACTA PAL™

...THEN THE PERFORMANCE



"PRACTA-PAL"™  
THE HOTTEST DRUM  
PRACTICE PAD  
IN EXISTENCE

TIM KAE, PROPRIETOR  
DRUM CITY,  
WHEAT RIDGE, CO.

BRIDGET STEELE  
MUSICIAN  
EXTRAORDINAIRE

LINDA KUMMER  
MUSICIAN  
EXTRAORDINAIRE

RICHARD HANSEN  
MUSICIAN  
EXTRAORDINAIRE

### JEMM Company

TO ORDER:  
3500 WALNUT STREET  
DENVER, CO 80206  
1-800-786-JEMM  
1-303-283-2836 FAX  
PRACTA PAL PAT #4408267

Illustration: Photography and Design, Inc.



# Modern DrummerWare...



**CLUBDATE JACKET:** Show up on the gig—or anywhere—in this handsome, casual jacket in rich royal blue (complete with white MD logo—front and back). The IN look for the contemporary drummer. (sizes: M,L,XL)



**WARM-UP JACKET:** Shiny, satin-finished jacket with Kasha lining, a solid knit collar and the flashy MD logo. Perfect for the road or those pre-gig warm-up sessions. (sizes: M,L,XL,XXL)



**TOUR TOP:** On the road or on the gig, this 50/50 long-sleeve, Beefy-T is both smart and practical. MD "drummer boy" logo adds the finishing touch. (sizes: M,L,XL)



**SOUNDCHECK SWEAT SHIRT:** Super-comfortable, 50% cotton/50% polyester sweat top with ribbed collar, cuff, and band bottom. Topped off with the classic MD "drummer boy" logo on the sleeve in white. (sizes: M,L,XL)



**SOUNDCHECK SWEAT PANTS:** Roomy side bag pockets and elastic waist equals the ultimate in sweat pants comfort—before or after the gig. Complete with "World's Leading Drum Magazine" emblazoned down one leg in white. (sizes: S,M,L,XL)



**STADIUM TANK TOP:** Stand out, and be cool and comfortable as well, in MD's brilliant orange "neon" tank top with royal blue logo. 100% heavy-weight cotton offers total playing comfort for high energy drumming. (one size fits all)



**THE MD-TEE:** Show 'em you're serious with MD's attractive Pocket-T, with our logos on front and back. Popular with drummers worldwide, the MD-TEE is perfect anytime—anyplace! (sizes: M,L,XL)



**TRAVEL CAP:** Lightweight, neon cap with blue MD logo. Ideal for every traveling drummer. (one size fits all)



**REHEARSAL CAP:** On stage or off, this adjustable poplin cap tells 'em you're an active drummer. Complete with attractive MD patch logo. (one size fits all)





**THE MD PATCH:** The world-renowned MD logo—easily sewn on any wearable item you like.



**GIG BAG:** Nylon waist bag with zipper compartment makes the Gig Bag the perfect item for drummers on the move. Royal blue with white MD logo.



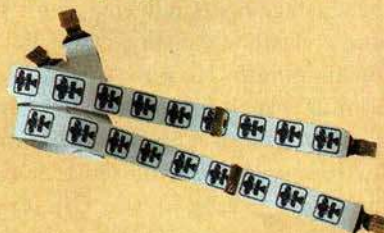
**GEAR BAG:** The convenient way to carry those extra clothes, towels, and important loose accessory items. 100% nylon with matching shoulder strap and attractive MD logo.

**THE BANDSTAND QUENCHER:** Quench your thirst with this convenient plastic bottle that keeps ice solid, beverages cold, and you refreshed on those long, hot gigs.



**STAGE TOWEL:** A must for every drummer working under hot stage lights. Wipe it off with MD's cotton terry hand towel, with handy grommet to hang off a tom-tom.

**THE MD SUSPENDERS:** Get in on the latest fashion craze with MD's hip and sporty suspenders.



## ...Fashion For Today's Active Drummer

Item	Size	Quantity	Price Each	*NJ Residents Only	Shipping & Handling Each	Total
Clubdate Jacket			\$65.00	----	\$4.50	
Warm-Up Jacket			\$45.00	----	\$4.00	
Soundcheck Sweat Shirt			\$22.00	----	\$2.50	
Soundcheck Sweat Pants			\$24.00	----	\$2.50	
The MD-Tee			\$10.00	----	\$1.50	
Tour Top			\$12.00	----	\$1.50	
Stadium Tank Top			\$10.00	----	\$1.50	
Travel Cap			\$ 5.00	----	\$2.50	
Rehearsal Cap			\$10.00	----	\$2.50	
MD Suspenders			\$10.00	----	\$1.50	
Gear Bag			\$16.00	\$17.12	\$2.50	
MD Patch			\$ 3.00	\$ 3.21	\$1.50	
Stage Towel			\$ 8.00	\$ 8.56	\$1.50	
Bandstand Quencher			\$ 5.00	\$ 5.35	\$2.50	
Gig Bag			\$ 7.00	\$ 7.49	\$2.00	
					<b>Grand Total</b>	

\* NJ State Sales Tax Included

Mail payment and order form to:  
Modern Drummer Publications  
c/o Modern DrummerWare  
870 Pompton Avenue  
Cedar Grove, NJ 07009



Checks or money orders payable to: Modern Drummer Publications.  
No C.O.D. or credit card orders. Please allow 4-6 weeks for delivery.  
For Dealer inquiries please call (201) 239-4140

DrummerWare can be shipped to a street address only. No P.O. Box deliveries.

Ship To:

Name \_\_\_\_\_

Street Address \_\_\_\_\_

(No P. O. Box Please)

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_



# Ginger Baker Drum School

■ by Chris Boyle

Ginger Baker sits in front of his dual bass drums on the edge of the drum riser at Trancas night club. The English drummer exudes a Dickensian quality with his fine blonde hair standing straight up on his head, stage lights reflected in his glasses, and a cigarette dangling out of the corner of his mouth. He puts the smoke in an ashtray, takes a bite of his sandwich, sips a Coke, and looks at his watch: 8:15 P.M.

He has just completed teaching his beginning class at the Ginger Baker Master Drum School, where students at the beginning, intermediate, and advanced professional level come from as far as 100 miles away every Tuesday night to learn from one of the best drummers of the past three decades.

"I'm getting to a point where I really don't want to tour around," says the 52-year-old Baker. "Although I know I'll probably tour again. But I've certainly done my share. That's why I'd love to teach and stay at home."

This is the first time Ginger has taught in the United States, though he ran a very successful school in Italy in 1982. One of his students from that school, Devito Mateo, went on to become a percussionist with the Florence Philharmonic Orchestra. "I love to teach when I see people improve," Ginger says. "Devito moved onto a classical path. He was a talented kid, and he picked up techniques very quickly."

Baker transcends the stereotype of the "great player who can't teach." His concept of teaching is simple and direct. "Over ninety percent of everything I play is rudiments," he says. "The other ten percent is creativity. Once you learn those rudiments, you are capable of playing literally thousands of permutations of those combinations.

"Don't misunderstand me. I stress playing the rudiments, but not always playing them as they are written down. I've got a totally different approach to rudiments and time signatures—and I stress playing the rudiments with either hand. Most books teach that a double paradiddle is played in 3/4 time. I don't see it that way. I can see it in 12/8 time if it's going to work. To go by a set of rules is okay, but it doesn't do much for your creativity.

"In drumming, you have to remember that technique is a means to an end. Too many drummers are constantly demonstrating their technique. Technique is like rudiments, not creativity. Techniques are for getting your independence together so you can begin to play what you really feel."

Does Ginger Baker teach the way he was taught?

"I wasn't taught," he replies. "A lot of really good drummers came along and threw things at me voluntarily—which was very lucky for me. Phil Seamen was the most important. He's long dead—since 1972. He was an English drummer and probably the best ever in Europe. He came from the British Isles, which is the only place any good drummers come from in Europe. Not many people over here ever heard of Phil. But Louie Bellson knew him—and he frightened the life out of Joe Morello. Joe couldn't believe what he was hearing."

Baker's years of experience and unique playing style offer students valuable lessons. "First of all," he says, "I don't play like anybody else. I can open doors that other people probably can't open. There are plenty of people who can play faster than me, but they can't play what I play when I play it. Unless he or she is really saying something with it, a drummer's speed doesn't have much of an effect on me.

"You must remember that drums are an instrument just like any other—and they should be used as such. The drums are supposed to swing the band. A really good band with a bad drummer is not a good band. A really bad band with a good drummer sounds better. A good drummer makes people's feet tap while he plays in

time and complements the players. A good drummer can really spur on a soloist by what he plays behind him."

Baker spurs his students with constant encouragement and constructive criticism, demonstrating rudiments and techniques on the practice pad and then applying the exercise to the kit. "Somebody once said I should write everything down before I come to class," Ginger comments. "But I go by what happens at the time. I can see exactly what people need by what they're playing. In small groups of students, it's more individualized, and they can compete against each other a bit.

"Students must have desire, talent, and dedication. They must have a basic leaning towards drumming, otherwise they're wasting their time. An awful lot of drummers practice and practice, but if they don't have a basic feel for it, they might as well forget it. The negative side of teaching is when you get people coming back week after week and you have to keep going over the same ground. It gets boring. The people really haven't understood or practiced. Hopefully, they are going to learn something."

The beginning class clears the stage, and the intermediate class sits down and arranges their practice pads in a small circle facing Ginger, who sits hunched over his drum pad.

"Do you all play?" he asks.

The nervous students mumble "Yes."

"Do you know all the rudiments?"

"Most of them," somebody says.

"Most of 'em, eh? You," Ginger says, pointing at one of the students. "Play me a paradiddle."

The student confidently plays.

"That's not a paradiddle," Baker says.

"That's mommy-daddy." He asks everyone to play a paradiddle, and everyone plays a mommy-daddy.

"Well," Baker says, scratching his head and then flicking the ash off his cigarette with his drumstick, "I just spent an hour with the beginning class on mommy-daddy. I was hoping you'd know paradiddles so we could begin working on variations of those. Instead, let's pick it up from here. A paradiddle is Right Left Right

Right and then Left Right Left Left." He smiles as he plays, and soon the students are playing paradiddles in unison.

"Slow down," Ginger says. "Speed is not important right now. First you must get your sticking correct. Use a good grip with your thumb on top and let the fingers below support the stick as you learn to open and close your hand."

"Ginger," one student says, "my left hand is so weak."

"A drummer should learn to be as ambidextrous as possible," Baker replies. "From now on, do the things you normally do with your right hand with your left. Instead of cutting your meat with your right hand, use your left. Eat with your left hand. Pour the milk with your left hand. Lead with your left hand."

Baker instructs the class of five students on the paradiddle, mommy-daddy paradiddle, ratamacues, four-stroke ruffs, and independence exercises. One student is obviously nervous and can barely flex his

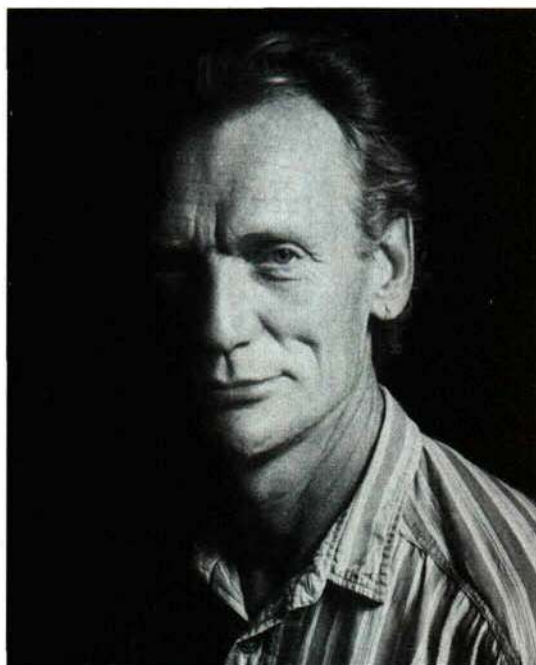
wrists. Ginger puts his sticks down, reaches over the drum pad, and takes hold of the student's hands. He shows him how to relax and fan his sticks until his movements are fluid.

"You have to admit," says Nathan Duvall, 24, of Glendale, California, "when you're sitting in front of one of the greatest drummers in the world and he says, 'Play,' it's hard not to be nervous. But eventually we learn to overcome it. When I signed up, I thought Ginger Baker was a free-flowing jungle drummer. Instead, I got a smack in the face. He's totally into rudiments and fundamentals, and I think it's great that he can teach them to us with such ease. It's an honor just to be in his presence. The fact that he's right there makes you play and practice your best."

Student Michael Spear agrees. "I sat in

front of a practice pad religiously for three years. Then I got into a group and never

*continued on page 106*



## Rock 'n Roll will live forever... but your hearing may not.

Some rock concerts exceed tolerable sound levels by as much as 40 decibels. Repeated exposure to loud sound can damage the tiny hairs in your inner ear and slowly destroy your hearing.

But you can protect your hearing by wearing ear plugs, or by just turning the volume down. If you already have hearing loss, H.E.A.R. can help you assess the damage and suggest ways to avoid additional problems.

To find out what rockers need to know to protect their hearing, contact:

**H. E. A. R.**

**Hearing Education and Awareness for Rockers**

Box 460847

San Francisco, California 94146

**24-Hour Hotline:  
(415) 773-9590**

Send \$7.00 for information packet.

## SURVIVAL OF THE FITTEST.



**LARS ULRICH  
and  
REGAL TIP  
DRUMSTICKS**

*Performer Series'  
Lars Ulrich Model*

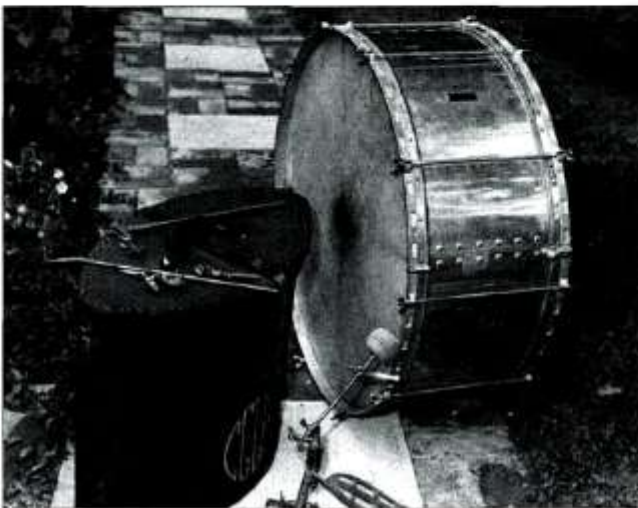
**REGAL TIP** by calato

4501 Hyde Park Blvd. • Niagara Falls, NY 14305 • 716-285-3546



# The Barry Collapsible Bass Drum

by Ned Ingberman



Picture this: The year is 1920. You're a drummer in the big city. Plans for owning your first automobile are still on the drawing board, so you ride the municipal trolley car to and from gigs. Consequently, the size of your set is limited to what you can manage to carry on board with you. A challenging dilemma? Not if you own a Barry Collapsible Bass Drum!

The Barry Drum Manufacturing Co. catalog described their collapsible bass drum as "a marvel of convenience for the drummer who travels"—and it was. The drum could be completely set up in three minutes, and taken down in one. And the 14x28 model weighed only 12 1/2 pounds. It folded up into a fraction of its full size and fit compactly into a hard vulcanized case measuring 10" at its widest spot. Plenty of room was left in the center of the case for a snare drum, traps, and the bass drum extension rods. With this handy piece of luggage, plus a compact Barry trap case for stands and cymbals, a drummer could comfortably carry a complete two-piece outfit in both hands. (See figure 1.)

To look upon a Barry Collapsible Bass Drum is to behold a work of art. Its combination of unique design plus quality of material and workmanship give it an extraordinary and striking appearance. Let's take a look at the intricacies and

beauty of how it was put together.

The highly polished and finished sheet-aluminum shell consisted of four sections. Hinges that were mounted to the shell's inner wall connected the sections together, except at one joint, where two sections could be disconnected and separated from one another. The shell could then be collapsed by simply rolling it up inside itself into an elliptical shape. (See figure 2.) To join the shell back together, three metal pins protruding from the end of one disengaging section fit snugly into openings in the other section. (See figure 3.) Oak strips inside the shell were used for anchoring and bushing the hinges and also for coupling the separating joint. With heads and tension rods securely in place, the drum held tightly together and was every bit as sturdy as a solid-shelled drum.

The die-cast decorative rims, also highly polished and finished, were each built in four hinge-connected sections. Hinges and lugs were cast directly into the structure of the rims. Two of the four hinges, positioned 180° apart from each other, pivoted along the narrow edge of the rim that faced the shell. The other two hinges, also 180° apart, pivoted along the outer broad side of the rim. This moving-joint arrangement allowed the rim and head to fold first completely in

half, and then further into a configuration that looked, amusingly, like an oversized hat. (See figure 4.) The rims also served to accommodate the clamp-on removeable bass drum spurs.

As for the heads, yes, they too were collapsible. Made from the best heavy-gauge hides available, the heads were especially adapted and treated for use with the collapsible

bass drum. Instead of being hoop-tucked, they secured directly into the rims of the drum, fitting "sandwich-style" between a metal band and a recess in each rim. Small screws then held them in place. To facilitate folding, sections of the head close to the pivot points of the hinges were cut out. Edges of the heads near these points were hemmed and stitched to provide added durability. (See figure 5.)

Twelve manganese-aluminum tension rods—with thumbscrews located at both ends of each rod—could simultaneously tension both heads from the front or back of the drum. For quick disassembly, the thumbscrews were loosened and the rods lifted right out of slotted lugs in the rims.

As you can see, the design of the Barry Collapsible Bass Drum was quite an engineering achievement. But what kind of tone quality could be expected from a drum that literally came apart at the seams? The news is good: There was no sacrifice of tone to accommodate the drum's collapsibility. Amazing as it seems, this bass drum was endowed with a well-balanced blend of warmth, sensitivity, and full-bodied depth.

Historical background on the Barry Drum Manufacturing Co. is limited. We do know that William A. Barry invented

the collapsible bass drum and patented it on April 17, 1917. Barry started doing business in December of 1919, and—according to Bill Reamer, proprietor of Drummers Service—continued up through at least the late 1930s. (As a teenager, Reamer worked weekends with Barry, doing odd jobs at his retail store between the years of 1935 and 1938.) The original factory was located at 3426 Market Street, in Philadelphia, Pennsylvania. Later, the manufacturing operations were moved to the company's retail store, also on Market Street.

Most notable among the many other items offered in the Barry catalog was their line of die-cast aluminum-shelled snare drums. These drums are currently being used by members of the Los Angeles Philharmonic and the Pittsburgh Symphony. Perry Dreiman, percussionist with the L.A. Philharmonic, prizes his Barry snare for "its brightness and sensitivity, clarity of tone, and excellent response in all dynamic ranges."

How well did drummers of the early 1900s take to the Collapsible Bass

Drum? We can only speculate that its present-day rarity might indicate that not many were produced and sold. But what is a drum like this worth today? Due to the scarcity of Barry Bass Drums, only a scant few have surfaced on the retail vintage-drum market. As a result, a track record of what collectors are actually willing to pay for this drum has yet to be established. Until then, my estimate of between \$700 and \$1,300 is based on my overall knowledge of what vintage drums sell for according to their degree of rarity, aesthetic and collectable appeal, and historic significance—along with marketplace trends. (*Editor's note: For more information on what makes a drum collectible, see Ned's article on the subject in the April '91 MD.*)

Other American drum makers of the early 1900s also produced "traveling" bass drums. George B. Stone & Son featured a metal trap door built right into the drum's shell. The Walber & Auge version had a shell divided into two cylindrical sections connected together by latches and hinges; the drum opened

and closed like a trunk. Both of these designs permitted a snare drum, cymbals, and other traps to be stored and carried inside the bass drum, but the Barry design was the most adventurous. (According to Dave Seville, editor of the *Old Drummers Club* newsletter in Sheffield, England, collapsible bass drums were also offered in the late 1920s by English drum manufacturer and distributor John E. Dallas & Sons, Ltd.)

The inventive spirit that went into the making of the Barry Collapsible Bass Drum is a tribute to the rich heritage and quality that vintage drums offer us as collectors and players of these fine instruments. It's my hope that as the fast-growing trend of vintage-drum collecting continues to gain momentum, many thousands of these hidden treasures will be discovered.

*Photos courtesy of Gary Miller, Bob Gorman, and Bill Reamer*



Figure 1



Figure 2

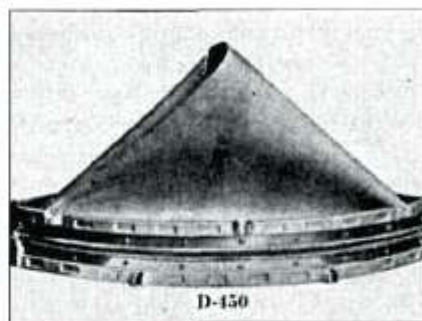


Figure 4

Figure 3



Figure 5





# Drumming For Les Miserables

by Bill Lanham

Those of us who have had to read drum charts know that these charts can range from a page full of slashes in each measure that mean "play jazz time" to charts finely detailing every dynamic shift. But no matter what type of chart we have to follow, the bottom line is interpreting it well enough to satisfy the producer, artist, composer, or musical director. By all means, don't be afraid to ask these people questions about your part, and always be ready to pencil in any requests they may have.

Let's take a look at a very detailed drum part from "The Attack On Rue Plumet," from the musical *Les Miserables*. This tune is hard to play for many reasons: timekeeping responsibilities shift from instrument to instrument; counter-rhythms and odd-phrased rhythms in even time signatures often occur; vocal lines sometimes get rhythmically out of sync because of activity the actors are involved in.... You are responsible for being aware of all these things, in addition to playing your part rhythmically and melodically precise.

Speaking of melody, some notes written on the snare drum line were changed to tom parts by the composer and arranger. Because of this, I use a numbering system to remember which drums to play. Numbers on top of notes correspond to a particular tom. If no number exists, you stay on the same tom you last played. The only time the snare is used is where "S.D." is indicated.

Starting at a tempo of quarter note = 130, measures 19 - 20 look easy, but the rhythm and vocal phrase you play with make them tricky to play. I have written their figures underneath my part so I'll know how my part fits in. No matter what the vocalist does, *I will follow the conductor*.

At the end of measure 20 there's a short pause, and then there's an immediate tempo change to quarter note = 192. Even though we have five bars of

"rest," by no means can we rest at all. During these six bars we are establishing a new tempo by quietly adding in different instruments in various spots of the rhythmic phrase. Keyboards start things off; then brass come in. Woodwinds are next, followed by bass, then drums and percussion. Quiet musical layering at this tempo could have the potential to drag, and because of your location in the pit, you may not be able to hear the other instruments too well. So everyone must concentrate on being

rhythmically precise. Again, having the rhythmic figures written in our part (this time just above the staff) will help us play our part precisely and will prepare us to help the conductor re-establish tempo, if necessary.

At letter E we take note of a new dynamic level and play along with an 8th-note keyboard figure that works well with our part. But from measures 34 - 45 we are filling in the holes of what the keyboards are playing. Being tight as a rhythm section makes these measures

**16: THE ATTACK ON RUE PLUMET**

*Allegro* 110 1 2 3 1

**6** Toms *ff* 3 5 S.D. 4 *Rall.*

*a tempo* 2 **C** 3 1 5 5 *ROUND KIT 1, 3, 5 3 5 //*

**D** *Doppio movimento* 21-25 *V.S.*

**THINK TIME** *S.D.* 2 *Toms* **E** 3 *PLAY MELODICALY* *- Drums* 5 2

26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45

sound really exciting.

Letter G2 is similar to measures 19 - 20, except that we play two cymbal chokes this time. The potential for getting lost exists as it did in measures 19 - 20, so, again, stay with the conductor.

Measures 71 - 75 are rhythmically similar to measures 67 - 70, which are odd phrases in an even meter (with the exception of the 3/8 bar), so make sure you are counting. Sometimes, when you have nothing to play in a situation like this, the potential for getting lost increases.

At measures 86 - 90 almost everyone starts out playing the same rhythmic figure. But at bar 88 drums and bass break away from the rest of the band and rhythmically re-join the band at bar 89. The cymbal and vocal parts add more rhythmic interplay.

From measures 91 - 100 the keyboards and bass play continuous 8th notes while the guitar and vocal parts resemble the "Nah, Na Na Na Nah" hook from the '60s tune "Land Of A Thousand Dances." I have approached this section one of two ways: First, playing it as written, making sure all the bass drum notes are in sync with the keyboards and bass. The second way is substituting all written bass drum notes with toms 5 or 7, making it sound more melodic. I'll also play four beats to the bar softly on the bass drum. This provides a stronger foundation for the rest of the band to play off of, which is what you want to accomplish no matter how you decide to approach it. Cymbals on the "&" of beat 4 can be emphasized to coincide with the "Nah, Na Na Na Nah" guitar/vocal phrase and bass part.

The last little obstacle comes in bar 113. I came up with a sticking pattern that complements my kit setup. Because my closest crash is to my left, R R R R L L L R works well and allows me to strike the cymbal with my right hand and choke it quickly with my left. Choking the cymbal—not letting it ring, as indicated—works better here, because the rest of the band ends on a short note.

While learning any chart, try to feel as comfortable with your part and with yourself as possible. Don't be afraid to write in countings or figures from other instruments. That will give you a better idea of how your part fits in. Play dynamically, and remember that what you *do* and *don't* play are equally important.

The image displays a handwritten musical score for a drum kit, spanning measures 46 to 146. The notation is written on a grand staff with a key signature of one sharp (F#) and a time signature of 2/4. The score includes various rhythmic patterns, dynamics, and performance instructions.

- Measures 46-53:** Features a series of eighth and sixteenth notes, with dynamics like *mp* and *f*. A cymbal choke is indicated at measure 53.
- Measures 54-70:** Continues the rhythmic pattern, with a cymbal choke at measure 70.
- Measures 71-75:** Labeled "G2", this section features a 3/8 time signature and a series of eighth notes.
- Measures 76-85:** Includes a "Bell" section and a "CRASH" section, with dynamics like *mp* and *f*.
- Measures 86-90:** Labeled "BASS ON ALL 4", this section features a series of eighth notes and a "STOP BASS" instruction.
- Measures 91-100:** Continues the rhythmic pattern, with a "TOM" section and a "CRASH" section.
- Measures 101-112:** Includes a "TOM" section and a "CRASH" section, with dynamics like *mp* and *f*.
- Measures 113-114:** Labeled "S.D.", this section features a series of eighth notes and a "CRASH" section.
- Measures 115-116:** Labeled "Allegro", this section features a series of eighth notes and a "CRASH" section.
- Measures 117-124:** Labeled "a tempo", this section features a series of eighth notes and a "CRASH" section.
- Measures 125-136:** Labeled "Recitativo", this section features a series of eighth notes and a "CRASH" section.
- Measures 137-146:** Labeled "Moderato", this section features a series of eighth notes and a "CRASH" section.

The score also includes various performance instructions, such as "MARK TREE", "GILL VOCAL", "MKTREE", "COIN ROUND CYM.", and "K".



# !!! WIN !!!

## A PRO-MARK TRIVIA PACKAGE!

Three lucky MD readers will each win a collection of Pro-Mark prizes that includes:

12 pairs of power grip sticks (in your choice of color and model: 5A, 5B, 2B, 747),  
a *Deluxe Stick Bag*, and a *Deluxe Cymbal Case*.

All you have to do is correctly match the drummers in the left-hand column with their bands, found in the right-hand column.



A. Mark DeCloedt  
B. David Sanger  
C. Fritz Lewak  
D. Fran Christina  
E. Dennis Diken  
F. Johnny Fay  
G. Dan Pred  
H. Jeff Hale  
I. Gilson Lavis  
J. Paul Wertico  
K. Jerry Gaskill  
L. Sue Hadjopoulos  
M. Mike Kowalski

1. Asleep At The Wheel  
2. Squeeze  
3. Joe Jackson  
4. Pat Metheny Group  
5. Melissa Etheridge  
6. King's X  
7. Smithereens  
8. EMF  
9. Tragically Hip  
10. Beach Boys  
11. Fabulous Thunderbirds  
12. Dan Reed Network  
13. Waylon Jennings

If you think you've got the right answers, send them in on a postcard, along with your name, address, and telephone number, to:

MD Trivia • 870 Pompton Avenue  
Cedar Grove • NJ • 07009-1288

### RULES

1) Submit standard-sized postcards only: Be sure to include your name, address, and telephone number.  
2) Your entry must be postmarked by March 1, 1992  
3) You may enter as many times as you wish, but each entry must be mailed individually.

4) Winners will be notified by telephone. Prize will be shipped promptly.  
5) Previous Modern Drummer contest winners are ineligible.  
6) Employees of Modern Drummer and the manufacturer of this month's prize are ineligible.

# ***DRUM PARTNER***

***GERMANY'S LARGEST  
DRUM PARTNER  
NOW IN THE U.S.A.***

***WE PROUDLY ANNOUNCE...***

**UFiP**  
EARCREATED CYMBALS

***Brady***

***EXCLUSIVELY DISTRIBUTED IN THE U.S.A. BY***

***DRUM PARTNER***



***U.S.A. OFFICE***

***BORIS KOSSE***

***2554 LINCOLN BLVD., SUITE 1072***

***MARINA DEL REY, CA 90291***

***PHONE/FAX (310) 452-4472***

***CALL OR WRITE FOR INFORMATION***



# POUND WITHOUT SOUND!

**SOUND OFF™**  
DRUM SET SILENCERS

Made for drums 6"-24", cymbals & hi-hats.

**GREAT FEEL...GREAT PRICE**

**HQ PERCUSSION PRODUCTS**  
P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009  
Send S1 for HQ Catalog.



HARVEY MASON

continued from page 27

have a little more time to make sure the music is exactly the way they envision it.

**RF:** Take us to a specific film score.

**HM:** Disney is doing a picture with Whoopi Goldberg, *Sister Act*, and yesterday I had to go in and play the songs with the exact old Motown feel. That was a challenge. They wanted the music before they filmed. It was fun and it took three hours.

**RF:** What about a film where it's synched to the picture and there's an orchestra?

**HM:** That's exciting because you don't want to be the one person out of ninety to make a mistake. There's somebody in the booth who is reading the score and picking out what's wrong, and the director is there. You want to be perfect. And to do that and also be creative at the same time, you have to have that attitude of going for it—knowing that you're not going to fail. That definitely keeps you on your toes.

**RF:** Take us to a jingle session.

**HM:** The place would be Bell Sound in Los Angeles, with the busiest jingle writer, Don Piestrup. He's a genius. I've been working for him since 1972. Say we're doing Honda. We'll have a rhythm section—bass, piano, drums. They'll give us a click, and we'll run it down once and then start recording. We'll probably do a 60-second spot, a 25-, and a 15-. It can be a madhouse. Normally I've got a chord chart, but sometimes I'll have a drum part. We'll go in and run it down once. Most jingles have a lot of odd-time bars, in and out—4/4, 3/4, 3/8, 2/4, 4/4—a lot of time changes.

**RF:** Do they project the commercial?

**HM:** No. They do in the booth, and when we hear the playback, we see it synched there. So we'll run it down a couple of times and we'll record it. If they love it, I'll do a percussion overdub. Then the "Pie" might ask if there's anything else I think should go there, and I'll suggest something like a cymbal swell or a xylophone, and that's it. We're usually in and out of there in an hour.

One day last week, I had six sessions. Don asked me if I could come and do this one spot he had going. I had to play timpani, snare drum, and cymbals. In between two movies, I got over there and had 45 minutes to do it. The spot was at

# Vic Firth

## American Signature Series

Classics

Peter Erskine  
Signature Stick

Peter Erskine is at the forefront of today's jazz/fusion scene. This stick was designed with Peter's style and artistic ability in mind - it is light, fast, and has excellent cymbal response. Hickory, 16" long, 17/32" thick.





Alex Acuña  
Signature Sticks

Alex Acuña's Latin roots and understanding of contemporary jazz make him a most versatile drummer. Alex designed his two timbale stick models to produce the optimum response on drums, timbales, and cymbals.  
"Conquistador" - 16" long, 7/16" thick.  
"El Palo" - 16 1/8" long, 1/2" thick.  
Both models in hickory.





Vic Firth, Inc.  
323 Whiting Ave., Unit B  
Dedham, MA 02026 U.S.A.  
Phone (617) 326-3455  
FAX (617) 326-1273

**vic FIRTH®**

Send for free brochure and newsletter.



least a minute, and it was really tough. So I had to knock out three parts in 45 minutes. Then I left, went to another date from 7:00 until 10:00, and then I had to go back to the other studio where I had done a double during the day. I got there at 11:00 and played vibes and drums and some other stuff until about 1:30 in the morning. And at 8:00 the next morning I was over at Warner Bros. doing *Unnecessary Roughness* with Bill Conti.

**RF:** When you do drums and percussion, are you paid as two players?

**HM:** Yes. A lot of times, I get paid as four players. Every time you play something on top of yourself, it's a different check.

**RF:** Obviously, the biggest difference in all of these recording situations would be making records. Could you discuss a specific record?

**HM:** Last week I did Terence Trent D'Arby's latest record, which was great. First of all, we just talked for about an hour, shooting the breeze. Records are like that, and it's really cool because the vibe is just as important as everything else. We spent a lot of time getting a sound. My cartage company, Drum Paradise—Harry McCarthy and Jeff Chonis—had gotten there, and everything sounded great. Terence was at the piano, playing what he wanted, and he talked about the feel that he wanted—a kind of 3/4, ballad-y, backbeat kind of feel. He kind of wanted it *jazzy*. Then we played the song. That day we had lyric sheets, but no music. We decided using lyric sheets was the way to go because the words were a cue to go into different sections. We were playing live, and he was doing a scratch vocal. We did three takes, and that was it.

**RF:** With regards to your setup, do you take the same things to a jingle that you take to a movie date? How do you know what to bring?

**HM:** I have a standard set with five toms and the electronics, unless they say not to bring them. For jingles and records, I'll ask whether they want the electronics.

**RF:** How did you know you had to get into electronics?

**HM:** I got introduced to drum machines by Herbie Hancock, who was introduced to them by Stevie Wonder, who was



For application and scholarship information, please contact:  
Gerald Zaffuts, Director  
Skidmore Jazz Institute  
Office of Special Programs  
Skidmore College  
Saratoga Springs  
New York 12866-1632  
(518) 584-5090, ext. 2264

*Open to students of all ages who wish to acquire a better understanding of Jazz.*

SJI offers two weeks of the finest jazz and jazz education available. Participants perform daily and study privately and in group sessions with our distinguished faculty. Our Concert Series features major jazz artists both in Concerts and Master Classes. Participants will also attend the two-day Newport/Saratoga Jazz Festival, June 27-28.

**Study JAZZ DRUMMING with ED SHAUGHNESSY**

**OTHER FACULTY INCLUDE:**

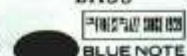
Vince DiMartino  
TRUMPET

Milt Hinton &  
Todd Coolman  
BASS

Buddy Baker  
TROMBONE  
Frank Mantooth  
PIANO

Pat LaBarbera  
SAXOPHONE

Sponsored in part by



**Vic Firth**  
*American Signature Series*

**Classics**  
*Steve Gadd Signature Stick*

Steve Gadd is universally known for his distinctive playing style - he is one of today's greatest "artists in rhythm." This stick fulfills all of Steve's musical requirements for studio work and live performance. Hickory, 15 3/4" long, 7/16" thick.

**Harvey Mason Signature Stick**

On drumset, timpani, keyboards or percussion, Harvey Mason is truly the consummate performer. His signature stick allows the player to cover a wide dynamic range, and also produces an extremely clean, crisp cymbal sound - an absolute must in today's recording and playing situations. Hickory, 15 3/4" long, 7/16" thick.

Vic Firth, Inc.  
323 Whiting Ave., Unit B  
Dedham, MA 02026 U.S.A.  
Phone (617) 326-3455  
FAX (617) 326-1275

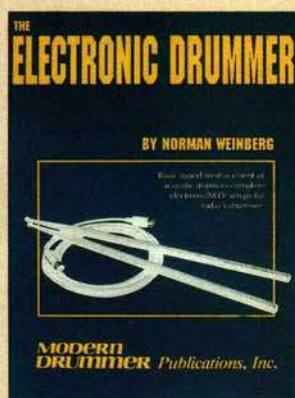
Send for free brochure and newsletter.

**VIC FIRTH®**



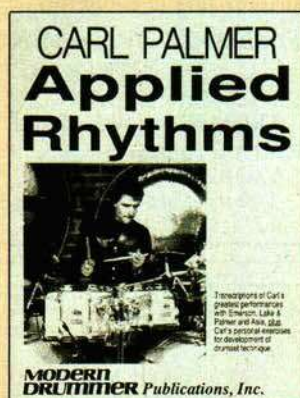
# The Modern Drummer Library

## The Electronic Drummer



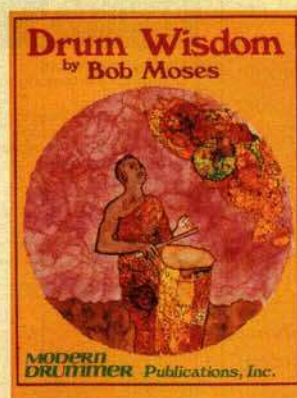
by Norman Weinberg  
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

## Applied Rhythms



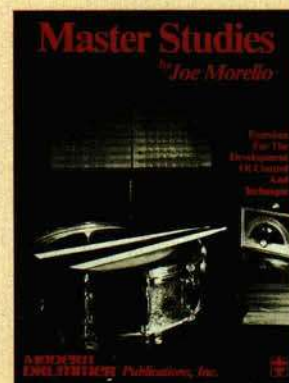
by Carl Palmer  
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

## Drum Wisdom



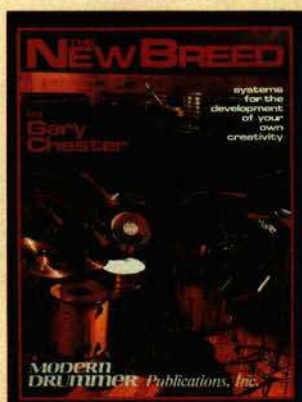
by Bob Moses  
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

## Master Studies



by Joe Morello  
The book on hand development and drumstick control. **Master Studies** focuses on important aspects of drumming technique.

## The New Breed



by Gary Chester  
This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.

## When In Doubt, Roll!



by Bill Bruford  
Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bruford's exercises to develop facility, flexibility, and creativity at the drumset.

## Best Of MD, Volume 2



The Best Of Modern Drummer is jam packed with advice, concepts, and tons of musical examples. If you've missed any of MD, **The Best Of Modern Drummer** brings it all back home—in one valuable reference book.

Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Make check payable to and mail to:  
Hal Leonard Publishing Corp.  
P.O. Box 13819  
Milwaukee, WI 53213

• All checks or money orders payable in U.S. funds only (no cash) • Dealer inquiries invited • Please allow 3 weeks for delivery • Books may be shipped separately •

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	\$8.95	
	The Best Of MD, Vol. 2 (06630196)	\$7.95	
	The Electronic Drummer (06631500)	\$9.95	
	Drum Wisdom (06630510)	\$7.95	
	Master Studies (06631474)	\$8.95	
	The New Breed (06631619)	\$7.95	
	When In Doubt, Roll! (06630298)	\$12.95	
SHIPPING AND HANDLING			\$2.50
GRAND TOTAL			

WI residents add 5% sales tax; MN residents add 6% sales tax



working with Roger Linn. So I got to fool around with one of the very first prototypes. A few years after that I went to a NAMM show. Lee Ritenour had gone the day before and told me there was something I had to see called Simmons. So I went down there, and it turned out that Glyn Thomas, who ran Simmons at the time, was a big fan, and he gave me all of the equipment, everything. So I started shedding right away. I think I was the first person in L.A. who had the stuff. It was amazing how the gear grew and how much I used to cart around with me. Sometimes doing TV dates, you get a little frustrated because things don't sound exactly the way you want them to sound. So this was perfect—being able to go in sounding exactly the way you think it should sound.

**RF:** In our last interview, you said you know what your strong points are and what your weak points are. Can you address those now?

**HM:** Strong points: I am able to interpret music quickly, I have very good time, my drums sound real good, and I'm a great reader. I can play a lot of different styles; I think I can play any style

# Color your sound blue.



**PureCussion®**  
**RIMS®**  
DRUM MOUNTS

©1991, PureCussion, Inc.

PureCussion, Inc.  
3611 Wooddale Avenue South  
Minneapolis, Minnesota 55416

For more information, call 612/927-2330



#### Gary's Philosophy:

*"The most important thing is to be yourself as a player. Try to learn everything you can about various styles and methods of drumming, and then perfect those materials that enable you to best express your own ideas. Don't imitate, CREATE."*

Other

*Players Own Models*

Mike Baird, Jason Bonham,  
Tom Brechtlein, Ralph Humphrey

# RimSHOT™

## America's Next Great Name in Drumsticks

*presents* **Gary Chaffee** *Players Own Model*

**Formal Education:** 1966 — University of New York at Potsdam (Bachelor of Science)  
• 1968 — De Paul University in Chicago (Master of Music)

**Professional Career:** Performances with many top artists including, Dave Samuels, Pat Metheny, Mick Goodrick, Steve Swallow, Abe Laboriel, Jaco Pastorius, Jimmy Moshier, Mike Stern, Bill Frisell, John Abercrombie and Harvey Schwartz

**Teaching Career:** 1968-72 — Percussion instructor at Western Illinois University • 1972-77 — Berklee School of Music in Boston, Mass. (appointed head of the Percussion Department in 1973)  
• 1977-Present — GC Music, Private Instructor • Gary's students over the years include such noteables as Steve Smith (Journey) Vinnie Colaiuta (Sting) Joey Kramer (Aerosmith) Casey Scheurell, Jonathon Mover, David Beal & Kenwood Denard

**Writing Career:** Patterns I, II, III, & IV, "The Complete Guide for the Contemporary Drummer"  
• Articles and interviews can be seen in "Modern Drummer", "Percussion International" "Rimshot" (Germany) and "Rhythm Magazine" (England)

### RIMSHOT AMERICA INC.

#### Marketing & Administration

91 Pelham Avenue, Toronto,  
Ontario, Canada M6N 1A5  
Tel: (416) 652-2142 / (416) 656-8462  
Fax: (416) 656-8695

#### USA Artist Relations

6454 Van Nuys Blvd.  
Van Nuys, California, 91401  
Tel: (818) 782-8848

#### USA Distributor

Paiste America  
460 Atlas St.  
Brea, California, 92621  
Tel: (714) 529-2222 Fax: (714) 671-5869



Roland Meinl Musikinstrumente  
Postfach 1349  
An den Herrenbergen 24  
D-8530 Neustadt/Aisch  
Germany  
Phone: (9161) 78 8 21  
Fax 1: (9161) 39 06  
Fax 2: (9161) 58 02



**REMO USA**  
**S · A · L · U · T · E · S**

**HARVEY MASON**  
...a good friend of Remo!

REMO, INC. North Hollywood, CA 91605

and sound convincing. I'm very proud of that. Weak points: Probably because I don't do it very often, it's playing rock 'n' roll, although my ego says that I can do it.

**RF:** Are there things you've had to concentrate on more at certain points?

**HM:** Probably my bass drum. I work

constantly at trying to keep the spacing on the bass drum exactly even. I don't think other people hear it as much as I do, but I have to really think about my bass drum. Your bass drum foot is not like your hands. With your hands, you can really control a lot more spacing between the beats. I fight two constant battles: one is making sure that the bass drum is precise and accurate. Drum machines make you more aware of that because they're really accurate. The other is, rather than overplaying, I tend to underplay. I have to be careful not to always play it safe. I always have to make sure I'm thinking fresh.

**RF:** We've been talking about the expertise it takes to do what you do. What prepared you for this?

**HM:** Playing in many different situations. I started out playing in the orchestra and band, which were the only outlets I had initially. At the same time, I was a member of the church choir, and I sang. Then when I went to junior high school, I had the opportunity to play in the stage band. At the end of my eighth grade year, I got called for a couple of jobs by professionals, so I started playing clubs, hotels, parties, and dances with older musicians. When I got to high school, there were a lot of bands, and I had my own little jazz trio with me on piano, my brother on bass, and someone else who we taught to play drums. At the same time, I worked casuals—bar mitzvahs, clubs, shows, and burlesque theaters. So my musical interests were wide.

Then, to put myself through college, I played a lot of R&B, in a Latin band, and in a country & western band where everyone wore cowboy suits, except me. In order to survive in Boston, wherever there was a job, I took it. And I tried to learn every style so that I played it in an authentic manner.

**RF:** You had extensive education in music. How important is that in what you do?

**HM:** For me, it was invaluable. It definitely made the difference. I learned how to play in an orchestral setting, I learned all the little intricacies, and it gave me confidence when I moved to town. I knew that was crucial for me. I covered the mallets; I studied hard with Vic Firth. That was one of the reasons I left Berklee. It was such a narrow education, geared just towards jazz and writing, and I didn't feel that that suited my needs. So after a year, I went to the New England Conservatory, and I was very happy there.

**RF:** Why did you think orchestral percussion was important?

**HM:** Because that was something that I didn't do as well at the time. I was a pretty good jazz player, and I don't think you can *learn* jazz. You *live* jazz. I felt jazz was something where you gain the tools, but it was something you had to go play.

**RF:** What did you think you were going to do with the orchestral background?

**HM:** It would make me a better all-around musician. Also, I wanted to do studio work, and I'd have that end of the



**Jörg Michael**  
(Headhunter, Axel Rudi Pell)

.. IT'S STANDING THERE LIKE IT HAS BEEN WAITING FOR YOU. CAREFULLY YOU OPEN THE BOX...A SHIMMER OF BRONZE MEETS YOUR EYES. "BRILLIANT, PROFESSIONAL SOUNDS THAT CUT" - YOU'VE HEARD ABOUT THESE NEW RAKERS BY MEINL, BUT NOW YOU'RE ACTUALLY HOLDING THEM: THE 20" RIDE, THE 16" CRASH AND THE 14" HIHATS IN THE SOUNDWAVE VERSION. CRITICALLY YOU LISTEN... ABSOLUTELY... SUPER CYMBALS! THE ADDITIONAL FREEDOM OF CHOICE BETWEEN THE MEDIUM - OR THE HEAVY SET, PLUS THE OPTION TO EXPAND WITH A 8", 10" OR 12" SPLASH; A 14", 15", 17" OR 18" CRASH; A 16", 18" OR 20" CHINA, A 21" OR 22" RIDE AND 12" OR 13" HIHATS MAKES THE DECISION TO CHOOSE RAKER REAL EASY. ESPECIALLY WHEN YOU HEAR THE SUPERDEAL PRE-PACK PRICE AT YOUR LOCAL MEINL STOCKIST.

**RMS: RAKER MEDIUM SET**

**RHS: RAKER HEAVY**

Design, development and production exclusively by:

**MEINL**

business covered. I knew I would have to play everything. I also entertained the possibility of playing in an orchestra someday. I didn't want to leave any stones unturned as far as my options. So I approached my tenure at the New England Conservatory with the fervor of a person who was geared just toward playing in a major orchestra. I learned all the repertoire and I practiced like a demon. I worked nights as well, and I was married and had a child. It was pretty tough.

When I came out to L.A., no one hired me as a drummer, they hired me as a percussionist. So as it turns out, that was one of the best career decisions I could have made, solidifying my percussion experience, gaining that concentrated education.

**RF:** How much of what you do today is percussion vs. drums?

**HM:** I still have about three shows where I play drums and percussion. With Dick Debenedictus, it is primarily percussion—*Jake And The Fatman, Matlock, Perry Mason*.... I play mallets on those also, but I end up playing the timpani chair.

**RF:** And drums as well?

**HM:** Yes, and electronic percussion, sequencing, and all the legit snare drum parts, of which there are many. On the new Fourplay album, I played drums and all of the percussion, which consisted of shakers, sound effects, congas, and bongos.

I recently played percussion on a video called *Time Groove*, which included

Steve Gadd, Louie Bellson, Vic Firth, Dave Samuels, Alex Acuna, and myself. I ended up playing the second mallet book, along with drums, and it was difficult. To do that I had to shed for a couple of months, every single day. It was fun, and I'm really proud of that video.

**RF:** If you had to pick music that is the most representative of your playing, what would it be?

**HM:** I love the record that I did at Carnegie Hall with Gerry Mulligan, Bob James, and Ron Carter. A dream of mine is to one day have a concert somewhere like the Music Center for three nights and present myself in a lot of different settings: play a percussion piece, play in a jazz situation, then R&B, then fusion, then big band, and perform with the authentic guys in each one of those areas.

**RF:** What about opportunities? Do they exist in the studio, or are things as closed as some say?

**HM:** I don't think it's closed. I see new people coming in.

**RF:** If your son Max came to you a few years from now and said, "Dad, I want to be a drummer," what would you say?

**HM:** I'd say, "That's great, but if you want to do that, you're going to have to have some other options." There is a lot that is involved if you're going to be a drummer, and it goes beyond just being a drummer. It goes into studying piano, studying composition, and playing in a lot of different situations. I would want him to have a serious education and have

full piano knowledge. Just being a drummer is limited and one-dimensional.

**RF:** So many people say there is such a lack of opportunity for musicians these days.

**HM:** There are people still getting jobs. There are still auditions. I don't want to be so pessimistic. I think if a person is really very good and gives a lot of thought to all the other areas involved, the intangibles—where they are, meeting people, being at the right place, approaching things the right way—then there's a chance. More than anything is attitude, because even if you're a great player, if you're not pleasant to be around, no one will want to be around you. You have to be a well-rounded musician *and* a well-rounded person who can function in many different situations.

**RF:** Any other advice to drummers?

**HM:** Be honest with yourself. One guy came up to me at a concert and said, "Harvey Mason, I want to thank you. You're the reason I'm a doctor. I was a drummer, but then I heard you play, and I realized how far away I really was from what I had to do to make a living. So I made a decision to be a doctor." The guy was actually happy with his life.

It's hard to get really honest opinions in this business, because people are afraid to tell you what they feel. But if you really believe you have what it takes, work hard at it and persevere. It can happen for you.





continued from page 31

have to consider that, especially with this band. Because if I did I probably wouldn't be playing the drums. I didn't start playing for A&R people."

The reason Hunt *did* start playing drums can be traced to the environment he grew up in. "I knew I wanted to do music at an early age," he says, "and it was basically from being around music and musicians. My dad did some comedy/singing records, and Earl Palmer was on a lot of them. And I remember going to some of those sessions. I came from a show biz background, and that appealed to me. Plus I'd go out and see the Beach Boys and some R&B groups. [Beach Boys drummer] Dennis Wilson was a really nice guy; he took the time to write us letters. And when you're young like that and someone does something like that, it sticks with you."

Hunt wasted no time developing the skills that would turn into the foundation of his career. "I was around nine or ten years old when I started," he recalls. "My parents bought me a snare drum to start with. Shelly Manne came by the house

once and gave me a hi-hat pedal and my first set of hi-hat cymbals. They were 15" Zildjians, and to this day I still use 15". He showed me some stuff and got me on the right track, so I started taking some lessons."

When Hunt was 11 years old, the Sales family moved to New York City, which would prove to be an important stage in his career. "That's where I started studying with Jim Chapin and with William Kessler at the Cozy Cole/Gene Krupa drum school on 48th St. I would also go to see Buddy Rich and Louie Bellson at Basin Street. My father knew Buddy, so he would sit down and talk to me. We would spend a long time talking, and he'd give me constructive criticism."

Hunt insists that, though he does consider it a luxury to be around people like Buddy Rich, Shelly Manne, and Earl Palmer as a kid, "I still had to learn about my craft. There were no short cuts on that end of it. My father, despite who he is, didn't get me any of my gigs with Todd or this or that; I still had to pay my own dues. I had to get my shit together."

So Hunt dug in. "Yeah. While most of

the kids around were at football practice, I was at home practicing my drums every day. But by the time I was 13, though it had only been a few years, I was pretty set on what I wanted to do."

About this time Hunt and Tony put together a band called Tony & the Tigers, which earned the two youngsters some attention. "We recorded for Roulette Records," Hunt recalls. "Nothing really happened with those records, but we did gigs and the *Hullabaloo* TV show, parties, record hops out in New Jersey and Long Island and Brooklyn—things like that. We were working with Hugo and Luigi, who were these producers who worked with Sam Cook. My brother and I had actually gone into the studio with a few different bands. We were gigging around New York as much as we could."

After a couple of years of "hanging out, trying to meet as many people as possible," Hunt met Todd Rundgren at a club in New York called the Steve Paul Scene, shortly after Todd had left his band, Nazz. "Hendrix, Janis Joplin, Jeff Beck—all these people used to hang out

# 1957

## WHEN ROCK WAS YOUNG

In 1957, *Rock Around the Clock* was #1 with a bullet. A \$2,200 Chevy was boss on the streets. Little Richard, Buddy Holly, and Elvis were launching their legendary careers. Dick Clark was America's oldest teenager. It was the birth of rock'n roll. Another legend was born that year... Pro-Mark Handmade Japanese Oak Drumsticks.

**Pro-Mark**  
The Biggest Name In Drumsticks



at the Scene. And I'd sneak in. I used to hang out with Hendrix, who I became friends with because he worked with my dad. He was in Little Richard's band when my dad had this show at the Paramount Theater. That's before he had made it big.

"Anyway, my family moved back to Los Angeles, and Todd decided to come out to work with my brother and me, and it clicked, us just jamming together. After we did the first record, we went back to New York, because that's where Todd was living. I was 15, and my brother was 17, and here we were, living in the Chelsea Hotel. Janis Joplin was living on the next floor, Mott the Hoople was there, Hendrix—everybody."

Even knowing that Hunt grew up around celebrities, it's still somewhat unusual imagining the 15-year-old drummer playing with musicians who would soon become legends on the rock scene. "I had always played with people who were older than me," Hunt explains. "I remember jamming and hanging out in rehearsal studios with people like the Fugs when I was 13 or 14. Edgar Winter was putting together White Trash, and I

went down and jammed with them. But I was able to play with people who were older than me because I *knew* a little something."

A big part of that "a little something" was Hunt's early studio experience. "I learned a lot from doing Todd's first record," Sales explains. "He was very studio-oriented, in the sense that we'd go in without knowing what we'd be doing. He'd show us the chords of songs, and we'd figure it out and record it, like one song a day. By the end of the day the whole song would be done. He'd do all the overdubs and everything. So it wasn't that different from Tin Machine, except that in Tin Machine we're all writing. But as far as my early education, that really prepared me to listen and to get things fast."

Due to circumstances beyond their control, things didn't quite work out with Todd Rundgren. "There was a bunch of festivals booked," Hunt recalls, "but during that time, which was right after festivals like Woodstock and Altamont, they cancelled a lot of those things, so it kind of screwed up our tour with Todd. The band ended up breaking up, and I

was running out of money. Then I got into a street fight with some gang and they beat me on the head with a bat, so I'm walking around New York with this big bandage on my head.... Finally I said, 'Shit, I have to go back to California.'"

So Hunt went back west. His parents were separated by that time, so he lived with his mother. The school year had already started, though, and Hunt found it a little difficult to fit back in after his stint as a working musician. "I went to school a few times, but by then I was used to being up all night," he recalls. "I remember coming to school with velvet pants and snakeskin boots on at 12:00. It wasn't going down too well. This was before MTV, so everyone and their brother wasn't hip—not like it is now. Now everybody's a comedian, know what I mean? Anyway, I figured it was time for me to stop going to school; I was too set in my ways."

That's when Hunt decided to dive head first into really learning the art of drumming. "I got into the jazz thing and studying and really getting my shit together. I came to the conclusion that there was much more that I needed to

# 1992

**ON A ROLL FOR 35 YEARS**

In 1992, 45's are antiques. CD's and MTV bring home the music. Bruce Springsteen is the Boss, and a new sports coupe can set you back \$50,000. Today, Dick Clark is still America's oldest teenager. And worldwide, drummers buy more Pro-Mark American Hickory, Maple and Japanese Oak drumsticks than any other brand. The more things change, the more they remain the same. PRO-MARK...Stick with it.

**pro·mark®**  
The World's Class Drumsticks

AMERICAN HICKORY  
pro·mark  
MADE IN AMERICA

Jaguar XJS photo courtesy of Dominion Jaguar & Volvo, Houston, Texas.




learn. I wanted to figure out some of the stuff that maybe Philly Joe Jones and Buddy Rich were doing. That's when I kind of semi-denounced the rock 'n' roll thing. All the shit with Todd—the tour not really getting off of the ground, all the business people involved—I was like, 'If I'm going to be miserable, it might as well be fun musically.'"


Hunt started hanging out in the jazz clubs in the black section of LA, where they would hold Sunday and Monday night jams. "That was really my education then—going out and playing with as many people as I could. I'd get up there and play and be one of the only white faces. But I had my shit together, so I was cool. They didn't mind me being there. Basically I just did that and practiced ten hours a day and listened to a lot of jazz. My dad had an extensive record collection, and what he didn't have, I went out and found."

Between his studies, Hunt washed dishes at Shelly Manne's club, the ManneHole. "I got to see everybody there. Washing dishes wasn't my idea of fun, but I needed the money. And it wasn't just like working. I got to be in that environment and hear all that music five or six times a week. I knew that was what I needed—to be around the music. That was my diet."

Though Hunt began to get some studio work, he had other aspirations than to become what he calls a "faceless wonder." "I wanted to play live," he says. "And I wanted to be so good that I could show up in any situation and cut the gig. So I started playing in Las Vegas show bands, in Alaska with soul bands, in country bands—you name it, I did it—any kind of gig there was to learn my craft. I figured that if you're a musician, you





*"When your music really matters"*



Most major brands in stock

Call or write for a  
**FREE 200 page catalog**

**P.O. BOX 18965**  
**ST. PETERSBURG, FLORIDA 33733**  
**(813) 822-4949**

## Sapphire Percussions

*beating the boundaries with...*

**Paul Geary  
Extreme**

"For writing songs and recording on the road, the Slim Line is the best pad I've ever played."

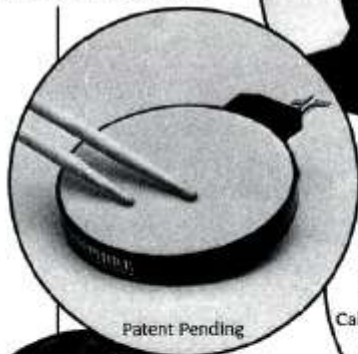


Sizes:

6"  
8"  
10"  
12"

Colors:

Black  
Red  
Blue  
White



Patent Pending

**SAPPHIRE**  
percussions

Call or write for a Free Brochure:  
272 Main Street, Suite 5B  
Acton, MA 01720  
(508) 263-8677

**Charlie Adams  
Yanni**

"Sapphire has the best electronic pad on the market for sensitivity, give and stick response."



Duratech Sticks look, play, and perform better than any wooden stick on the market. Space Age Materials designed for the working drummer.

*Tearing Up  
The Drumming World!*

**DURATECH**  
MUSIC PRODUCTS

Sizes 2B, 5A, 5B, Rock, 3SR, and 3S. Available at your local dealer, or contact

Duratech Music Products, PO Box 846, Thomasville, NC 27360.

**SALES REPS WANTED!**  
CALL (919) 479-0178



# How to make drums sound in Living Colour



There probably isn't a more colorful drummer on the scene today than Will Calhoun. Which stands to reason. Will's band, Living Colour, creates a kaleidoscope of musical styles. From speed metal to funk to fusion.

To be that versatile, Will relies on drums that offer a complete palette of tonal colors. The Sonor Hilite Exclusive Series. Exclusive drums offering extremely vivid sounds. After all, what would life be like without color?

 **SONOR**<sup>®</sup>  
A Division of HOHNER

HSS, Inc. is a division of Hohner, P.O. Box 9167, Richmond, VA 23227.



should be a *working* musician."

After a few years of this kind of gigging, Hunt decided to try to get back into playing rock music. Why? For one thing, "There wasn't much money to make playing the jazz stuff," Sales explains, "plus I really wanted to play with a big band, but all the big bands were gone by the time I had it together. Buddy Rich had about one of the only bands. I had fun playing in the ghetto and stuff, but I made like twenty bucks a night. That's hard to live on. So that's when I came to the conclusion that I could bring what I do to a rock 'n' roll situation."

So for a few years Hunt played in situations that still allowed him to stretch and develop his big band/rock approach, including a stint with Ray Manzarek, a band called Paris that featured Bob Welch from Fleetwood Mac and Glen Cornick from Jethro Tull, and an embryonic Utopia line-up with Todd Rundgren. In 1977, though, he joined up with Iggy Pop in a band that would prove to be the blueprint for Tin Machine. "I wasn't a fan of [Pop's previous band] the Stooges, I didn't know any of their records," Hunt says. "I was listening to Art Blakey. But Tony and I had become friends with Iggy's guitar player, James Williamson. Iggy was kind of scuffling at the time. He had burned a lot of bridges, couldn't even get booked into a bag. He'd show up, play two bars, throw up, and leave. But then he hooked up with David Bowie, and they decided to put a touring unit together.

"Iggy thought of my brother and I because, number one, he knew we were good, but also because we were dependable and could pull it off. Plus we could hang out together. That has a lot to do with it with some bands. I think some bands are great,

## We've Re-Invented the Metronome!



No one likes working with a Metronome so...  
We've come up with a viable alternative.

Introducing... **BEAT BUG**™ patents pending

The first and only "meter monitor"!!  
It's as easy as watching the speedometer in your car. As you play, BEAT BUG™ automatically calculates and digitally displays *your* tempo with large, easy-to-read LEDs.

- Precisely play any tempo (14-400 bpm) without having time dictated to you, and sounding like a robot.
- Regulate your own tempo by slowing down or speeding up at your discretion, without being in conflict with a "click".
- Verify to yourself (and your band) that you're not the one rushing or dragging.
- Builds confidence in your ability to meter correctly.
- A great aid for students and new drummers.
- Use while practicing, in the studio, or live.

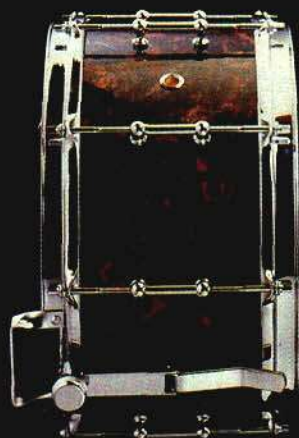
Simply hang this small, rugged unit on the edge of your snare and play as you ordinarily would. It evaluates every interval, thereby letting you know how you're doing every step of the way.

Now that BEAT BUG™ is available, you can't afford to be without it. Comes with AC adapter/6ft. cord, and a 1 year warranty. Order now and get our brochure, stickers, and a FREE pack of LUG LOCKS™. Save \$25.00 off the retail price when you send \$125.00 plus \$4.00 S & H to:  
L.T. LUG LOCK, INC.

P.O. Box 204 • Tonawanda, NY 14151

Please allow 2-3 weeks for delivery. Sorry, no C.O.D.'s.

## Corder Collectables



Tube lugs also available on kits, toms and bass drums.

**1-800-225-DRUM**

3122 12th Avenue SW, Huntsville, Alabama 35805

## Vic Firth and Hunt Sales the perfect pair

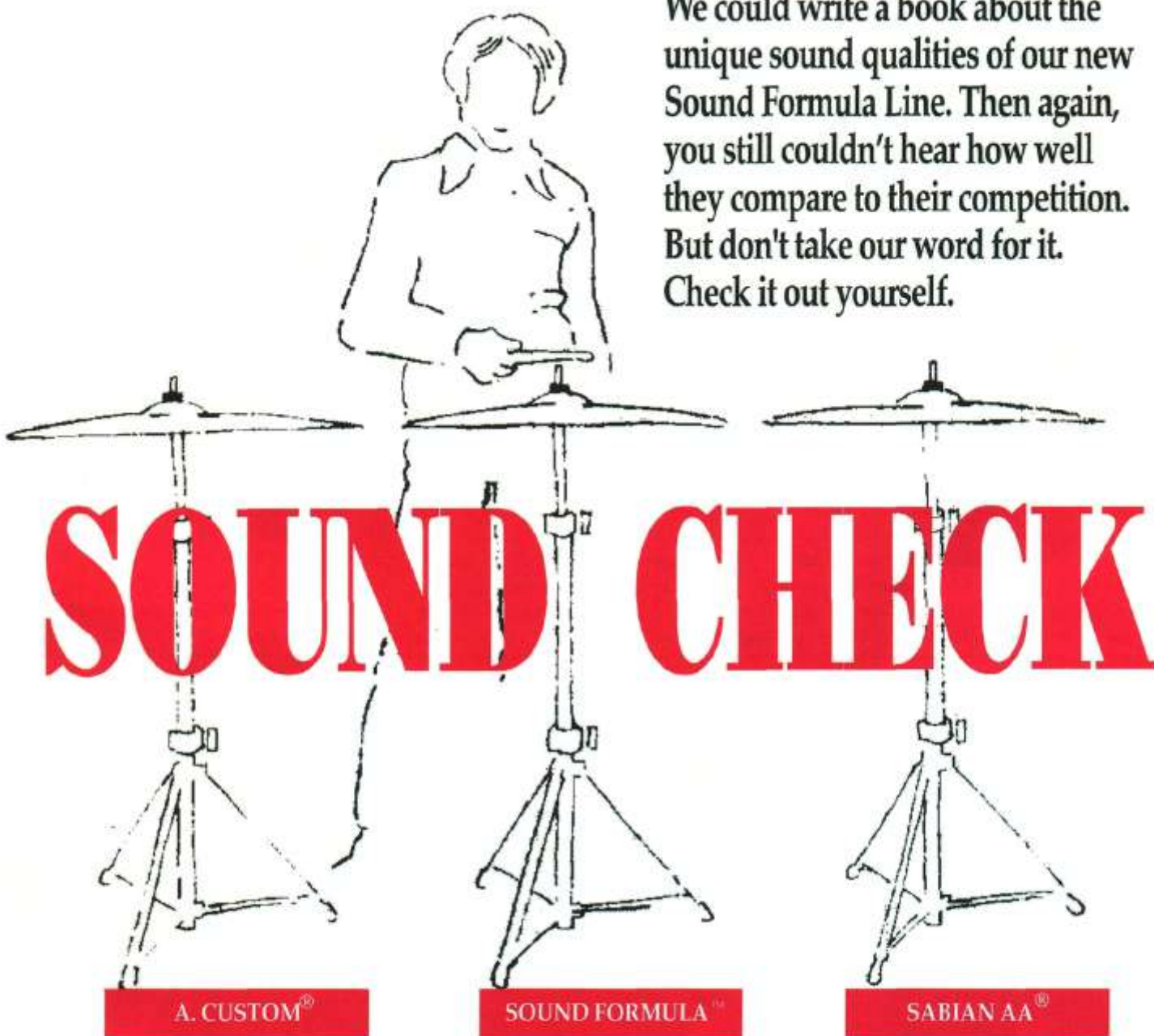


Hunt Sales' dynamic and innovative drumming style provides the driving force for *Tin Machine*.  
Hunt's choice in drumsticks:  
Vic Firth 5B.



Vic Firth, Inc.  
323 Whiting Ave., Unit B  
Dedham, MA 02026

We could write a book about the unique sound qualities of our new Sound Formula Line. Then again, you still couldn't hear how well they compare to their competition. But don't take our word for it. Check it out yourself.



Sound Formula Cymbals are made from patented 'Paiste Sound Alloy'. Hence, they deliver true professional cymbal sound satisfying the most professional demands (Jeff Porcaro's, Jim Keltner's, Carlos Vega's, Chad Wackerman's, Will Kennedy's, Rayford Griffin's, and Ed Mann's, for example.) And best of all: they compare real well to the other



two brands listed above (we think). But, don't take our word for it: do the Sound Check, take one of theirs, and a Sound Formula, hang'em next to each other, and then decide for yourself. We're confident you'll like what you hear (or would we print this ad?). Visit your favorite Paiste Dealer and take the Sound Formula Sound Check!

Truth in Advertising Notice: Any claims in this advertisement are not based on prior scientific testing. We really want you to decide the issue for yourself. A. Custom is a registered trademark of Avedis Zildjian Company. Sabian AA is a registered trademark of Sabian Ltd.

**PAiSte**  
CYMBALS SOUNDS GONGS

Write us about the outcome of your Sound Check and we'll send you a gift. Ask for free Sound Formula literature. Paiste America, 460 Atlas, Brea CA 92621



not because the musicians are the greatest in the world, but because there's some harmony and understanding and commitment. That's one reason it worked with Iggy."

The result of the collaboration was the excellent *Lust For Life* album. The record opens up with one of rock's killer intros: Four bars of Hunt's by-now trademark rumble on a punked-up "Can't Hurry Love"-type groove, leading into Iggy's twisted street tale.

*Lust For Life* was recorded in about a week, and according to the players who would later reunite for Tin Machine, the working relationship among the band members indeed foreshadowed the attitudes of the present group. "The live gigs with Iggy," Tony Sales explains, "were the closest to Tin Machine as far as playing freedom goes." According to Hunt, "We had played together on the road, so we were used to each other. There's a lot of subtle or unconscious musical things that you develop by playing together every night. My brother and I are pretty fast studies. We can come up

with stuff really fast and express ourselves. It's the way that I've been working for years. Tin Machine is kind of an extension of that."

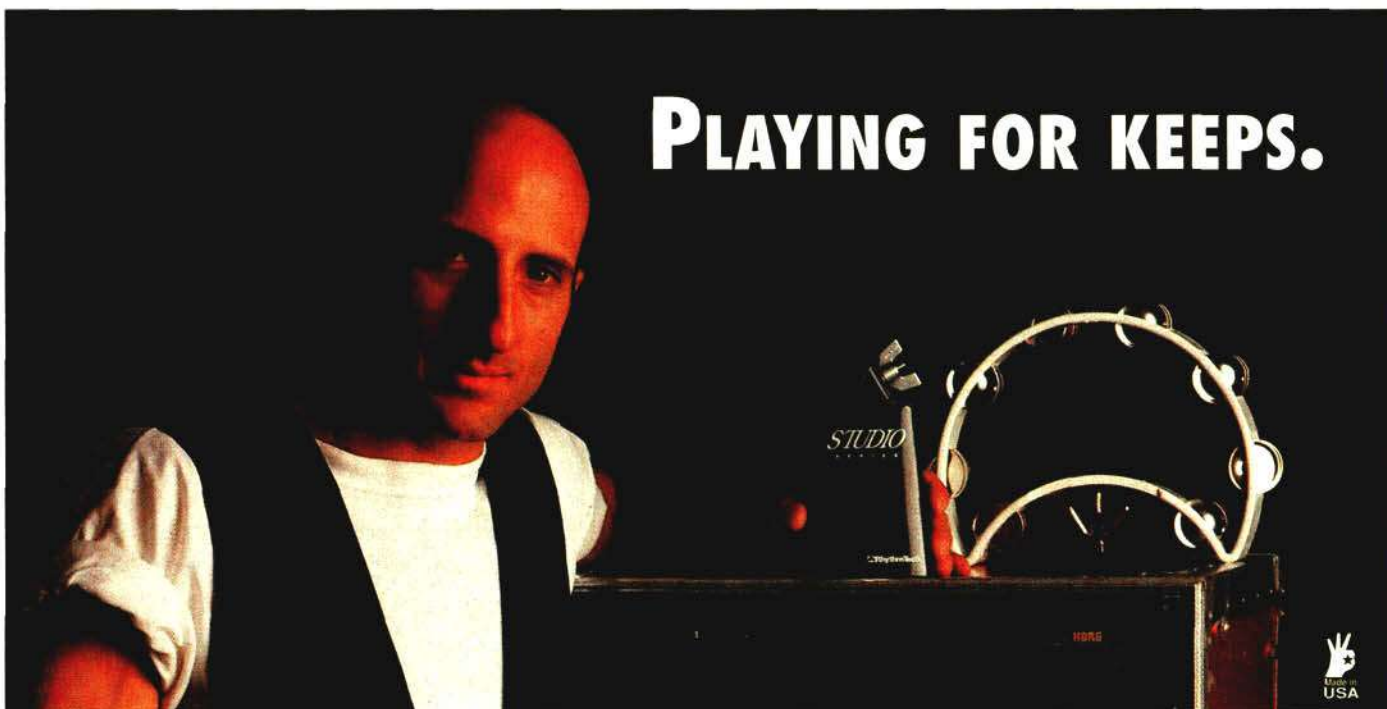
After working with Iggy Pop, Hunt played some club dates and sessions, formed a 12-piece soul band with Tony, and then put together his own horn band, Hunt Sales & the Big Nine, which in fact featured anywhere from 9 to 16 pieces. Hunt describes the band as "a James Brown kind of revue. I was playing a little drums, but mostly I was up front singing. I had horn players from Maynard Ferguson's band and Buddy Rich's band—some heavy cats. I wrote all the songs and the charts. That's what stopped me from playing drums for a bunch of years. I got some offers to go out and play with people, but I didn't want to go out there and just do a simple 2 and 4 thing. There's a lot of people who can do that."

Subsequent projects for Hunt included producing tracks for Josie Cotton and for the band Legal Weapon, producing local bands in Austin, and contributing

to the soundtracks of *American Ninja II*, *Slaves Of New York*, and *Tapeheads*. Then in 1988, at a party in L.A., Tony Sales ran into Bowie, who was raving about this guitar player he had been working with, Reeves Gabrels. Soon after, Tin Machine was born. "What was appealing to me about Tin Machine was that it was a band where I could stretch," Hunt describes. "It's not fusion and it's not jazz. But it's not your predictable corporate rock 'n' roll, either. Someone came up to me the other day, and they got it the right way: They said that Tin Machine's music sounds really simple from the outside of it. But when you get into it, it really isn't."

One thing that strikes you right away when talking to Hunt is that he is as much a fan of music as he is a creator. That's why he gets so jazzed when talking about the playing freedom he has in Tin Machine. He only wishes there were more pop and rock situations where today's drum heroes could do *their* thing. "It would be really interesting to hear Vinnie Colaiuta and these other awe-

## PLAYING FOR KEEPS.



### Kenny Aronoff does it every time he goes into the studio.

Kenny uses the original Rhythm Tech DST (Drum Set Tambourine) and the 5 inch Rhythm Tech Studio Series Cowbell. Proven Rhythm Tech quality – because when you're playing for keeps you don't take chances with second best.

Send \$2 for our full color catalog. Rhythm Tech Incorporated 511 Center Avenue Mamaroneck, NY 10543 USA

Hear Kenny with The John Mellencamp Band on their latest Mercury/Polygram release "Whenever We Wanted".

**RhythmTech**  
Getting it Right.



# "I wish the new Power V Special had been around when I first started."

—Tommy Aldridge

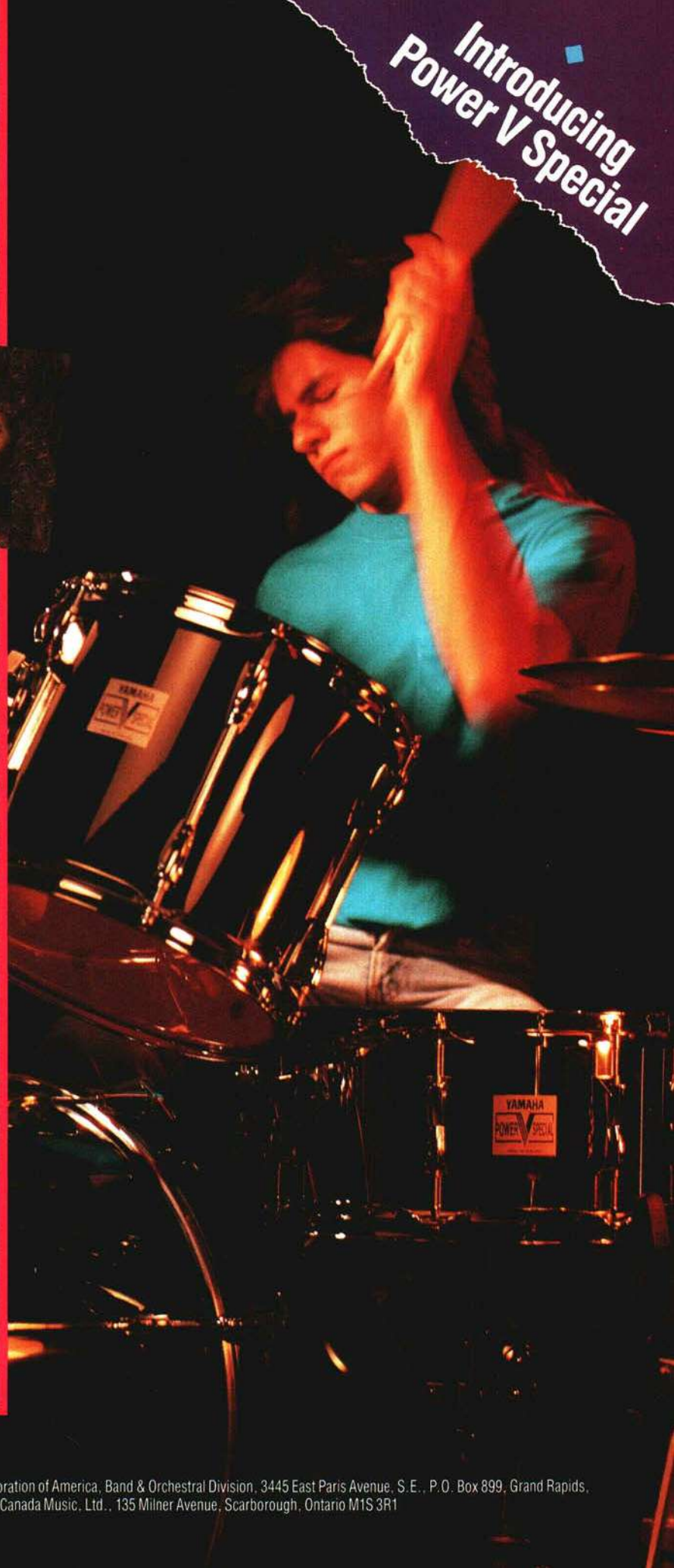


Tommy recommends the Yamaha Power V Special™ to drummers all over the world. And for good reason. ♦ The Power V Special gives you professional-quality features at an affordable price. You get high-tension lug casings. High-quality wood shells made with the famous Yamaha Air-Seal System.™ And, of course, incredible Yamaha quality and sound.

♦ So if you're looking to be a drumming legend like Tommy Aldridge, take Tommy's advice: Get yourself a Power V Special. And practice, practice, practice.

**YAMAHA**  
*The Pursuit of Sound™*

Introducing  
Power V Special



To learn more about the new Power V Special, write to: Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue, S.E., P.O. Box 899, Grand Rapids, MI 49512-0899 or in Canada, Yamaha Canada Music, Ltd., 135 Milner Avenue, Scarborough, Ontario M1S 3R1



some drummers, with all the shit they know, inject some of that into popular music. But they can't really seem to get any of that stuff out, unless maybe it's some jazz gig. When Keith Moon and John Bonham and Ginger Baker and all these guys were happening, there was really some stuff going on. And all that was an extension from Philly Joe Jones, Buddy Rich, and Art Blakey—of course it was. They ripped all of that from those guys. But they put it into a context of *popular* music. And if anything, that's what I'm trying to do—be true to myself and do some stuff that I like. Because if not, then you might as well turn the drum machine on."

With all this talk of creative freedom, though, Sales insists that the groove is still the most important thing. "Yeah, it's nice to stretch out and have chops and stuff, of course it is. But the main thing is complementing the music. And a lot of times it's what you *don't* do that makes it really happen. It's like between the first and second Tin Machine records—the second one is a lot more subtle, even though "Hammerhead" is real fast and furious, and there's one or two others that are like that. I did a lot of stuff on that first record, and maybe on the third record, if there is one, I'll do some shit that nobody has heard me do. But the second record didn't seem to

dictate that. I kept it a bit simpler and grooved a little bit.

"I always liked Ringo's drumming because he always had a real good groove," Hunt says. "He didn't do a lot of fancy stuff, but it was very tasteful. His hi-hats, the grooves that he played were really happening. When I was 16 or 17, I became aware of Al Jackson and the drummers who played with people like Howlin' Wolf and Muddy Waters. Those are some of my favorite drummers—just because of what they did with keeping a groove. That's one reason why, during the period I was just trying to play with as many different types of bands as I could, I took some country and western gigs—just to keep that time. That's very important.

"I think a lot of drummers today get carried away with technique," Hunt suggests. "There's guys down the block that are 15, 16 years old that play with phenomenal technique, but what they're missing is the simplicity. It's putting yourself into the instrument, rather than just concentrating on the chops. It's really making that instrument a voice for your soul. It sounds corny, but you're at one with the music.

"I remember I'd see Shelly Manne when I was young, and I didn't understand until I got older what his trip was. He took me to a session once that he was

doing for Chuck Mangione, and there must have been twenty musicians there. You might as well have been in there with the Pope, the way they were treating him. That was because *he'd* set up the vibe. He'd set up the groove. He would just get this thing happening. The guys that are really doing shit are the guys that can set the music up and make it happen."

As Hunt might say, it sounds cliché, but his playing has developed over the years to a point where he has taken the lessons of both the groove masters and the creative drum geniuses, and has melded them into his own style. "Everyone takes something from every aspect of life," Hunt says, "but when you take and you don't put back in, to me that's wrong. I don't want to sound too self-righteous or anything, but hopefully with Tin Machine, we're putting a little something back in. And I don't hear a lot of that. I hear a lot of people taking. But all the money and everything else—you can't take that with you when you die. All you can do is leave something, and hopefully it's something like the people I mentioned—Philly Joe and all these people. They've left some stuff for us to pick up on and take further. And that's really what music should do. You take some, but you leave some, too."



## Tips and Shoulders Above the Rest!



**Cappella®**

"You Can't Beat Us With A Stick!"

FREE FULL COLOR CATALOG

P.O. BOX 247  
HIGHTSTOWN, NJ 08520  
1-800-626-BEAT • In NJ: 609-448-1153  
FAX: 609-443-1464

### Why so many drummers won't settle for less than genuine Cappella's

For over 30 years Cappella manufactured the sticks that made other drumstick companies famous. But pride in our superb sticks finally got the better of us and we just had to put our own name on them.

**All Cappella sticks are built for unsurpassed Power, Balance, Control, and durability**

We pre-select only the finest hardwoods the south has to offer. Then painstakingly shape and triple hand sand every stick for the smoothest possible finish.

A double dip (also by hand) in our secret formula gives our sticks extra strength and their famous satin smooth texture.

No detail is overlooked in making Cappellas' perfect. We even use machined nylon tips which are far more durable than the cheap plastic others use.

Lastly, every stick passes a complete and exacting final inspection. Only the absolutely perfect sticks ever get the Cappella "stamp of approval."

So order your Cappella's today. You'll be glad you did. We guarantee it.



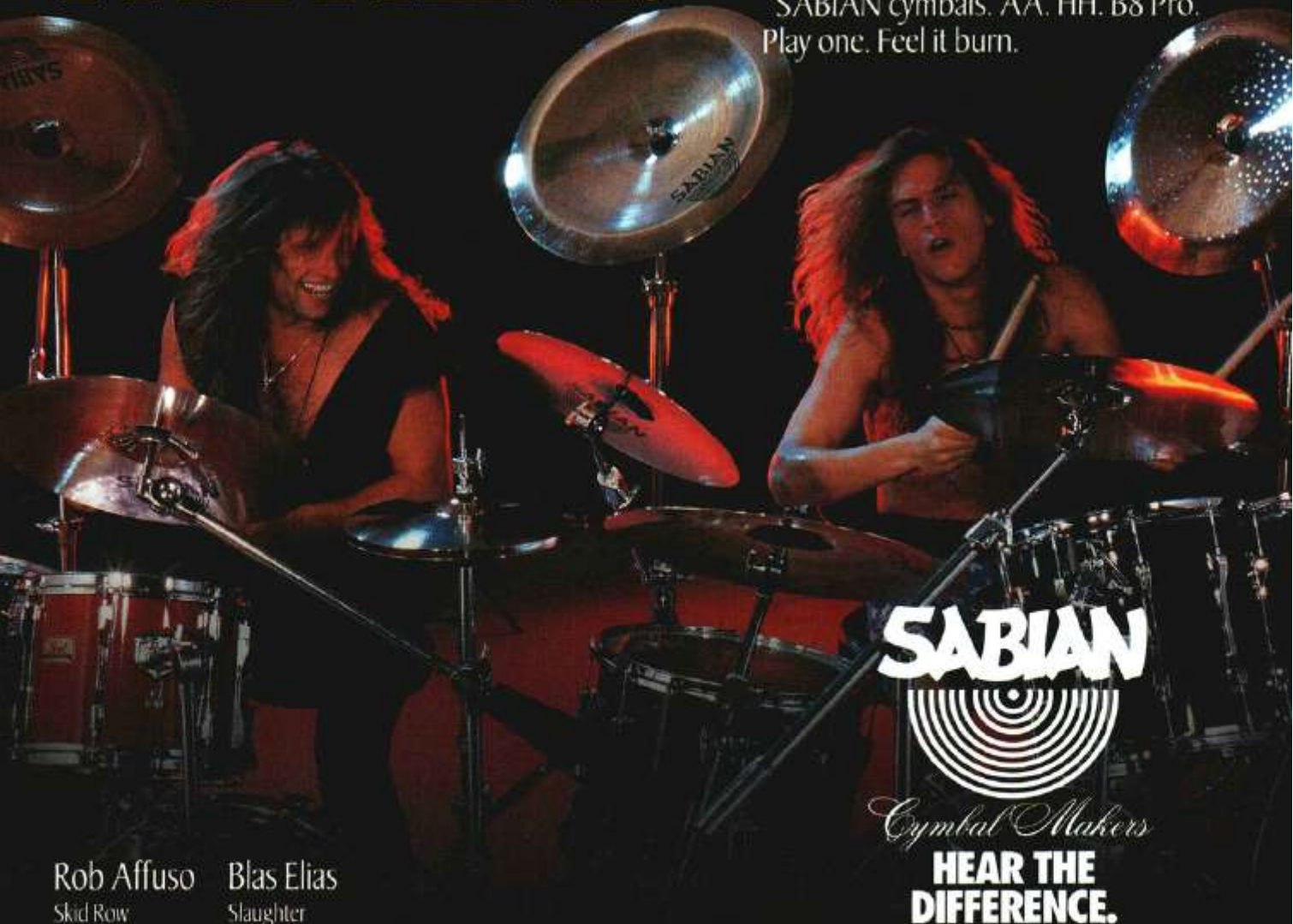
# SABIAN. FORGED BY FIRE. TO TAKE THE HEAT.



Imagine: copper, tin, silver...  
transformed by liquid fire.

A metal meltdown reborn by a secret,  
ancient formula into pure bronze energy.

SABIAN cymbals. AA. HH. B8 Pro.  
Play one. Feel it burn.



Rob Affuso  
Skid Row

Blas Elias  
Slaughter

Photographed in New York City by Don Henze

## SABIAN



*Cymbal Makers*

**HEAR THE  
DIFFERENCE.**

SABIAN Ltd., Meductic, New Brunswick, Canada E0H 1H0  
Telephone (506) 272-2019 Fax (506) 328-9697



## RECORDINGS



## RED HOT CHILI PEPPERS

**Blood Sugar Sex Magik**

Warner Brothers 26681-2

CHAD SMITH: dr

FLEA: bs

JOHN FRUSCIANTE: gtr

ANTHONY KIEDIS: vcl

The Power Of Equality; If You Have To Ask; Breaking The Girl; Funky Monks; Suck My Kiss; I Could Have Lied / Mellowship Slinky In B Major; The Righteous And The Wicked; Give It Away; Blood Sugar Sex Magik; Under The Bridge; Naked The Rain; Apache Rose Peacock; The Greeting Song; My Lovely Man; Sir Psycho Sexy; They're Red Hot

The grooves on this new Chili Peppers release, like the guitar sounds, vary enough to keep the entire album interesting. Chad Smith rocks hard with the hi-hats splashing on the title track, rides comfortably over the George Clinton / Funkadelic rhythmic references on "Funky Monks," and plays a hyperactive set of ghost stickings around the backbeat of "If You Have To Ask."

The drummer also makes creative use of space on the

album opener, and he plays a nice tom-punctuated 6/8 on "You're Breaking The Girl." And Smith, bassist Flea, and guitarist Frusciante lay down an ingenious can't-miss, no-doubt funk groove on "Give It Away."

If you want a crash course in power funk drumming, this set of new Peppers tunes will steer you towards the Holy Groove.

• **Robin Tolleson**

## PETE ZELDMAN

**Other Not Elsewhere**

DevRev 4U16

PETE ZELDMAN: drums, including side-mounted dual snare drums played with foot pedals, six-pedal setup, and suspended hi-hat

Eyelid Movies; Pistons For Pinwheels And Whirlybirds; This Is For You—You Know Who You Are; Fragrance Of Tidal Waves Intoxicate Jackhammer Teardrops; Inhaling Ghosts, Exhaling Memories; Beat Deceit; Organ Grinder's Memory; Doppler Doughballs Flatten Sharps In The Zombie Carpool; Mind Hammock; Yodeling Deer Ordering Hiroshima Cocktails; Fog Circus; Wet

Nightmare; Advanced Techniques Of Hypnosis; There's No Place Like No Place; What You Didn't Hear; Atomic Dominoes



Pete Zeldman is a Drummers Collective faculty member who has recorded with Steve Vai and Elliot Sharp, among others. His impressive teaching methods and solo concerts have also built his reputation in the Manhattan drumming community. This adventurous recording boasts "no use of doublers, sequencers, or overdubs," to let you know this is the work of one drummer. In these solo drum performances, Zeldman journeys where few drummers dare to tread.

Using an innovative setup, he explores all manner of ethnic and native rhythms juxtaposed against metric modulation, polyrhythms, and odd meters, often sustaining a different meter on each limb. In the extensive liner notes, Zeldman describes one song thusly: "...against a 5/4 back-drop, simultaneous cross-rhythmic patterns combine, leading to a tabla-like 25-over-16 superstructure. Contrapuntal African rhythms build on that, taking their cue from a displaced 16th-note pattern that underpins multiple, simultaneous tempi." *Whew!*

*Other Not Elsewhere* must be heard to be fully appreciated, if not fully understood.

Zeldman has created an original, non-conventional approach to the drumset, and should be admired for his gall as well as his talent. (For more information, write Z-Man, P.O. Box 1328, New York, NY 10156-0605.)

• **Ken Micallef**

## MIKE STERN

**Odds Or Evens**

Atlantic Jazz 7 82297-2

MIKE STERN: gtr

BOB BERG: sx

JIM BEARD: pno, snyth

DON ALIAS: perc

LINCOLN GOINES,

ANTHONY JACKSON: bs

BEN PEROWSKY, DENNIS CHAMBERS: dr  
Keys; D.C.; Common Ground; Odds Or Evens; Seven Thirty; If You Say So; Sandbox; Walkie Talkie



The newest royal family in jazz is the Stern-Berg-Beard collection of groups. With nine albums between them, these three leaders are playing a harder-edged funk fusion than you normally hear on jazz radio. Dennis Chambers and Ben Perowsky share the drum duties on all three of the latest releases by these emerging leaders, but the new Mike Stern album is the most exciting rhythmically.

On the Chambers tribute, "D.C.," Dennis dances around the beat in characteristic fashion, giving a long four-measure groove to the song's construction. Ben Perowsky plays both a

backbeat and swings on his three cuts, with "Walkie Talkie" creating a new form: Fusion Bop. The music is more interesting harmonically than melodically, and serious solos are the rule of the day for Stern and Berg. Don Alias adds a level of coloring to the mix.

• **Adam Ward Seligman**

## BLUESIANA II

Windham Hill Jazz01934 10133-2

WILL CALHOUN: dr

DR. JOHN: kybd, gtr, vcl

DAVID "FATHEAD" NEWMAN: sx, fit

RAY ANDERSON: tbn

ESSIET OKON ESSIET, JAY LEONHART: bs

JOE BONADIO: perc

Fonkalishus; Doctor Blooze; Cowan Woman; For Art's Sake; Skoshuss; Love's Parody; Santa Rosalia; San Antone; Montana Banana; Tribute To Art



This follow-up to the 1990 *Bluesiana Triangle* recording has Will Calhoun sitting in for the late Art Blakey, and trombonist Ray Anderson adding his many colors to the stylings of Dr. John and David "Fathead" Newman. Calhoun is an interesting, energetic choice. He skips easily from New Orleans funk to subtle jazz, doing all kinds of things that we haven't heard him do with Living Colour, but which he evidently did a lot of at Berklee.

But Calhoun still channels his trademark energy into these other styles—when he turns loose Latin at the end of "Santa Rosalia," for instance,

he lets fly with several rounds of heady licks. The drummer contributes a couple songs, too. "Love's Parody" has a sweet, smart melody that stands strong, and "Tribute To Art" is an excellent drum solo—seven minutes short, full of subtle, melodic touch and slam-bouyance, with Calhoun bringing all kinds of shades from each drum.

• **Robin Tolleson**

## THE BRECKER BROTHERS

Collection/Volume Two

Novus Series 70 3076-2-N

RANDY BRECKER: trmp

MICHAEL BRECKER, DAVID SANBORN: sx

DON GROLNICK, MARK GRAY,

GEORGE DUKE: kybd

BOB MANN, BARRY FINNERTY,

HIRAM BULLOCK: gtr

HARVEY MASON, TERRY BOZZIO,

STEVE JORDAN, RICHIE MORALES: dr

WILL LEE, NEIL JASON,

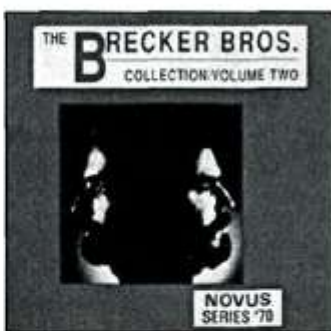
MARCUS MILLER: bs

RALPH McDONALD, SAMMY FIGUEROA,

RAFAEL CRUZ, AIRTO, DON ALIAS,

MANOLO BADRENA: perc

Rocks; A Creature Of Many Faces; Funky Sea; Funky Dew (live); Skunk Funk (live); Sponge (live); Squids (live); Tee'd Off; Squish; Baffled; Not Ethiopia; Jackknife



Before there was Steps Ahead, there was the Brecker Brothers, the quintessential New York jazz fusion band. Co-led by brothers Randy and Michael, the band evolved out of the group Dreams, which had featured Billy Cobham. While the seven albums the Breckers made are out of print, the BB collections on compact

disc document a band that has influenced countless jazz groups. Many of the songs on this disc have shown up on other recordings: "Skunk Funk" was on an early Cobham album, and "Not Ethiopia" was a highlight of the live Steps recording made in Japan.

The four live tracks with Terry Bozzio have an energy about them from the days when fusion was fun and very intense, and long solos were the rule. Some arrangement changes in the songs allow for aggressive trading from the horns and guitar. During "Sponge" Bozzio nails a backbeat then goes out from it underneath the leader.

On his two tracks from the first BB album, Harvey Mason shows his way around a groove with tastefully tuned tom-toms and colorful cymbal playing. Steve Jordan interacts with the horn players with a rock-conscious sense of the groove and some left-field fills.

Richie Morales is the true discovery of this collection for me, though. On his tracks he combines fusion, funk, and swing in a truly different mixture. His playing around some very heavy percussion and his weird groove on "Not Ethiopia" are treasures for the ear! A must for students of fusion.

• **Adam Ward Seligman**

## VIDEO

### THE BEATLES

*The First U.S. Visit*

MPI Home Video

15825 Rob Roy Drive

Oak Forest IL 60452

Time: 80 minutes

Price: \$89.98

Where *A Hard Day's Night* re-created the hysteria of the Beatles' early days, *The Beatles: The First U.S. Visit* is the real deal. The scenes of delirious fans are to be expected—at New York's Idlewild

Airport and Washington D.C. Coliseum, and from inside the boys' limo as the doors are being beaten in. But what *The First U.S. Visit* has over even the excellent 1982 documentary *The Compleat Beatles* is that we see the band's innocent, joyous, slightly shocked reactions to the whole scene.

For all their zany antics, the group's polished musicianship shines brightest on *The First U.S. Visit*, especially on the digitally re-mastered complete *Ed Sullivan Show* takes from New York and Miami. And we Ringo fans can be heartened because the drummer drives it all so well—the zippy shuffle of "All My Lovin'," the smart, splashy "I Want To Hold Your Hand," his easy rhumba on "Till There Was You," the slow Mersey beat on "Twist And Shout," and more. Each tune has a completely different part.

The Washington D.C. concert film shows just how low-tech rock was at the time, but the group really jams. Ringo kicks into high gear during the solo on "I Saw Her Standing There," and drives it with exaggerated kicks. The price is steep for this one, but it should be required viewing for serious students of drumming history. A must-rent.

• **Robin Tolleson**

## BOOKS

### PLANET DRUM

by Mickey Hart and

Fredric Lieberman

Harper Collins

10 East 53rd Street

New York NY 10022

Price: paperback, \$24.95;

hardcover, \$39.95;

paperback with CD, \$38.95

An idea that often surfaces in the pages of *MD* is that we, as drumset artists, should make a point to continually "step away" from the kit and view what we play in relation to



# COMMEMORATIVE T'S



**bonham • buddy • krupa  
moon • blakey • jaco  
robert johnson • & more!**

**call slobeat  
for the dealer nearest you  
1-800-228-0730**

**slobeat music products  
15854 w. 6th ave • golden, co 80401  
NOW AVAILABLE IN CANADA**

## FREE! DISCOUNT DRUM CATALOG

### "T" SHIRTS

\$6.50 per shirt  
Certified Check or Money Order Only  
(Includes Shipping)  
Outside US  
\$8.00 US Funds



—Specify Size—

**"We will beat any advertised price"**

**ATLANTA  
PRO PERCUSSION, INC.**  
2526 Spring Road • Smyrna, GA 30080  
(404) 436-3786

Call or write for our **FREE DISCOUNT FLYER**  
Call Information for our toll free number

the rest of the band—to look at the forest instead of just the trees, in other words.

In his second book, *Planet Drum*, Mickey Hart not only encourages us to see the forest—but the land, the planet, and the universe. By looking at the role of the drum through the eyes of the sociologist, the theologian, the mystic, the historian, and the anthropologist, Hart greatly widens the reader's scope of our art.

*Planet Drum* is filled with photos, paintings, scientific and philosophical theories, and historical perspectives on how music, noise, rhythm, and the drum permeate every aspect of life on earth. Hart even ventures extraterrestrial, as he views, through the "big bang"

theory, the very origin of sound. All of this is presented in a highly professional and informative (but never boring) manner. And the accompanying CD, featuring Hart, Airtio, Flora Purim, Babatunde Olatunji, Sikiru Adepoju, Zakir Hussain, and T.H. Vinayakram, presents expert percussionists demonstrating some of the percussion sounds and rhythms discussed in the book—all on original compositions written and performed specifically for the project.

An obvious labor of love that is anything *but* a labor to read and listen to, *Planet Drum* offers a rare and important view of our passion.

• **Adam J. Budofsky**





# MODERN DRUMMER®

## Back Issues for Sale

### ☐ #75—JANUARY 1986

MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

### ☐ #76—FEBRUARY 1986

Roy Haynes, A.J. Pero, Jimmie Fadden, David Calarco.

### ☐ #77—MARCH 1986

Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

### ☐ #78—APRIL 1986

Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

### ☐ #79—MAY 1986

Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Harner.

### ☐ #80—JUNE 1986

Kenny Aronoff, Adam Nussbaum, Joe English, Doane Perry, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

### ☐ #81—JULY 1986

Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.

### ☐ #82—AUGUST 1986

Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis.

### ☐ #83—SEPTEMBER 1986

Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Rieley

### ☐ #84—OCTOBER 1986

Dave Weckl, Bobby Blotzer, Debbi Peterson, Staying in Shape: Part 1.

### ☐ #85—NOVEMBER 1986

Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.

### ☐ #86—DECEMBER 1986

Simon Phillips, Dave Holland, Industry Insights with Remo Belli, MD 10-Year Index.

### ☐ #96—OCTOBER 1987

Narada Michael Walden, Al Jackson, Neil Peart Contest Results, Dave Weckl Sound Supplement.

### ☐ #99—JANUARY 1988

Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

### ☐ #101—MARCH 1988

Rick Allen, Richie Hayward, The Graceland Drummers, Stryper's Robert Sweet.

### ☐ #102—APRIL 1988

Danny Gottlieb, Alan Childs, The Downtown Drummers, Drummers Collective.

### ☐ #105—JULY 1988

Liberty DeVitto, Ron Tutt, Carlos Vega, Mick Brown, Gregg Bissonette Sound Sheet.

### ☐ #107—SEPTEMBER 1988

Airto, Buddy Miles, Gilson Lavis, Dave Tough Remembered.

### ☐ #109—OCTOBER 1988

Jon Farriss, Charlie Morgan, Albert Bouchard, UFIP Cymbals.

### ☐ #110—NOVEMBER 1988

Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums on Campus.

### ☐ #111—DECEMBER 1988

Chad Wackerman, Lionel Hampton, Allan Schwartzberg, Gary Chaffee on Linear Drumming.

### ☐ #112—JANUARY 1989

Al Foster, Anders Johansson, John Molo, Terry Bozzio Sound Supplement.

### ☐ #113—FEBRUARY 1989

Bill Bruford, Simon Wright, Focus

on Electronics, Will Kennedy.

### ☐ #115—APRIL 1989

Steve Jordan, Lenny Castro, Tony Brock, Drummers of Montreal.

### ☐ #116—MAY 1989

Dennis Chambers, Chris Blackwell, Bill Berg.

### ☐ #117—JUNE 1989

Michael Shrieve, James Kottak, Trevor Tomkins.

### ☐ #118—JULY 1989

Omar Hakim, Rob Hirst, Michael Blair.

### ☐ #119—AUGUST 1989

Chris Frantz, Scott Rockenfield, Sol Gubin.

### ☐ #120—SEPTEMBER 1989

Terri Lyne Carrington, Troy Luccketta, Bobby Previte.

### ☐ #122—OCTOBER 1989

Jack DeJohnette, Pat Mastelotto, Richard Bailey.

### ☐ #125—JANUARY 1990

Ed Mann, Steve Riley, Alvin Stoller.

### ☐ #126—FEBRUARY 1990

Charlie Watts, Frederick Waits, Deen Castronovo.

### ☐ #128—APRIL 1990

Stewart Copeland, Tito Puente, Tony Oxley.

### ☐ #129—MAY 1990

Don Henley, Jason Bonham, Terry Clarke.

### ☐ #130—JUNE 1990

Terry Bozzio, Denny Fongheiser, Pat Torpey.

### ☐ #131—JULY 1990

Rod Morgenstein, Joey Heredia,

Phil Collins & Chester Thompson Sound Supplement.

### ☐ #132—AUGUST 1990

Sonny Emory, Tommy Wells, International Drum Teachers Guide.

### ☐ #133—SEPTEMBER 1990

Dave Weckl, Winard Harper, Budgie of Siouxsie & the Banshees.

### ☐ #135—OCTOBER 1990

Alex Acuña, Eric Singer, The Drummers of New Orleans.

### ☐ #136—NOVEMBER 1990

L.A. Studio Round Table, Bobby Elliott, Inside Collarlock.

### ☐ #137—DECEMBER 1990

William Calhoun, Tony Braunagel, The Drummers of Jethro Tull.

### ☐ #138—JANUARY 1991

Louie Bellson, Rob Affuso, David Beal.

### ☐ #139—FEBRUARY 1991

David Garabaldi, Fred Coury, Ralph Peterson.

### ☐ #140—MARCH 1991

Jonathan Moffett, Butch Trucks & Jaimoe, Roxy Petrucci.

### ☐ #141—APRIL 1991

Gregg Bissonette, Carl Allen, Tiny Kahn.

### ☐ #142—MAY 1991

Roy Haynes, Matt Chamberlain, Greg D'Angelo.

### ☐ #143—JUNE 1991

Gary Husband, Kenny Washington, Matt Sorum.

### ☐ #144—JULY 1991

Sheila E., Dave Lombardo, Tuning Up With Pros Pt 1, Readers Poll Results.

Total number of issues ordered \_\_\_\_\_ My payment for \$ \_\_\_\_\_ is enclosed.

B-B14

Check off the issues you desire and send in the entire ad.

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

**All Back Issues are \$5.00 each**  
(this includes postage and handling).

Mail check or money order (no cash) in U.S. Funds to:

**MODERN DRUMMER PUBLICATIONS**

Back Issue Service, P.O. Box 480

Mt. Morris, IL 61054-0480

Allow 6 to 8 weeks for delivery



continued from page 35

## WANTED: DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like yourself. To help pass along those tips to drummers who can benefit from them, MD features a department called *DrumLine*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips, to valid practice and playing ideas. And we'll pay you \$15.00 for your winning tip if it's published!

We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

Why keep your unique idea to yourself? Share it with thousands of drummers around the world through MD's *DrumLine*—and we'll send you a check as a Thank You!

with affection. "Look there, it's still got the name of our first band on it, Truce."

Other band names came and went: Aftermath, Mandrake Velvet. And then came Itchy Brother, named after a character in Fred's favorite cartoon show. The band was made up of Fred, Richard, and Greg, as well as another cousin named Anthony, who played bass. Before long, Itchy Brother was a fixture on the Kentucky club circuit.

When they decided to go for the big time, they set their sights on the record company of one of their favorite bands: Led Zeppelin's Swan Song label. "We called and asked them to come and see us," Fred remembers. "A guy named Mitchell Fox, who worked for the label and liked Southern rock, decided to come down, and when he heard us, he liked us. He was trying to get something going with management, and was working on getting us signed with Swan Song, which would have been great. But when John Bonham died, everything just sort of fell apart."

Discouraged, Itchy Brother broke up, the various members going their separate ways. The bass player got a job in a

hardware store; Greg Martin took a gig playing guitar for Elvis impersonator Ronnie McDowell; Richard Young became a songwriter for Acuff-Rose publishing company. And Fred was hired to play drums for country singer Sylvia.

"She's a great girl and we're very good friends," Fred says of his former employer, "but when I was on the road with them, they just didn't understand where I was coming from. I'd pop NRBQ in the tape deck, and man, they'd want to lynch me. They couldn't understand why I didn't want to listen to Olivia Newton-John."

"They wanted me to play like Jeff Porcaro," Fred says, shaking his head. "I love the guy's playing, and I think he's a master at what he does. But I never wanted to play like that. I wanted to be like Ginger Baker or Ringo Starr."

"But I loved getting to play, and it helped me to understand what was going on in Nashville. See, Nashville is interested in whatever will make a dollar," Fred says, displaying the blunt honesty that has earned him the title "Mr. Truth" within the band. "I guess it's because people get into it to make money. But there's an attitude to be copped from



## YOU CAN BET THEY DIDN'T ENROLL AT MUSIC TECH FOR OUR DELICATELY ARTICULATED ARPEGGIOS IN C MINOR.

STUDENTS WHO COME TO MUSIC TECH COME FOR ONE THING. TO STUDY THEIR KIND OF MUSIC. FROM GUITAR TO DRUMS TO BASS TO VOICE TO KEYBOARDS TO AUDIO ENGINEERING, WE HELP YOU LEARN THE SKILLS YOU NEED TO PLAY AND RECORD YOUR OWN MUSIC. YOUR OWN WAY. SO CALL MUSIC TECH, 1-800-594-9500. BECAUSE WE TAKE YOUR MUSIC AS SERIOUSLY AS YOU DO.

 **MUSIC TECH**  
OF MINNEAPOLIS

that. That's where the title of our first album came from, *Pickiri On Nashville*."

Fred's gig with Sylvia led to an unexpected bonus. He was cast as Patsy Cline's drummer in the movie *Sweet Dreams*, which starred Jessica Lange. "They needed a country boy to play the drums," Fred recalls. "I told them I couldn't do it because I was on the road, but Sylvia told me to go ahead because it would be fun."

Once the movie people got to know Fred, they added a couple of small scenes that featured him. In the most memorable one, a pregnant Patsy Cline, who is suffering morning sickness, sits down opposite Fred in a restaurant just as he is served a plate of runny, fried eggs. She watches in horror as he douses them with ketchup, stirs the whole mess up with his fork, and eagerly wolfs it down. Getting visibly sicker by the minute, she pleads with him, "Oh please don't eat that, Fred."

Fred found that scene memorable for quite a different reason. "It was Thanksgiving Day," he recalls, "and they had a big buffet laid out with all this great food. But first they wanted to shoot that


scene. They ended up doing it about 20 times, and each time I had to eat two half pieces of toast with that ketchup and eggs. By the time we were finished I was so sick I couldn't eat for two days. So I missed Thanksgiving dinner.

"They ended up using the very first take," Fred adds, laughing at his own misfortune. "I know that's the one they used because that was the only time she said my name."

Overall, Fred found the experience enjoyable. "It was neat talking with some people who actually knew Patsy Cline," Fred says. "That's when I started listening to hardcore country music, because I'd never heard it before, really. And I got to play on the Ryman Auditorium stage, where they did the original Grand Ole Opry. That was the main reason I wanted to do the movie. In that scene, I stood there with just a snare drum and a cymbal, like I was talking about earlier.

"So I got to be an actor," Fred says. "I've been acting like a drummer for years and getting away with it."

The movie over, Fred went back on the road with Sylvia. But whenever he was home, he'd be up at the practice house



Fred Young  
Kentucky Headhunters

## He Chose Pro-Mark!

A New Generation of Drumsticks  
for a New Generation of Drummers

# pro-mark

Send for new color catalog  
10707 Craighead Drive, Houston,  
Texas 77025 • 713/666-2525

At UFIP,  
GOOD CYMBALS  
GET MELTED



... ONLY THE BEST  
CYMBALS ARE SOLD

## TAKE YOUR EARS FOR A RIDE, THEY'LL HEAR THE DIFFERENCE

As far as we are concerned, the only acceptable method for judging the sound quality of a cymbal is the human ear. Try it yourself. When you play a UFIP Class Series cymbal, you'll hear highs that really cut through, a silky smooth harmonic content, and a vastly expanded dynamic range.



Additionally, we hand-select each cymbal in accordance with our strict Sound Character System (SCS). Then we mark the details of its size, weight and sonic characteristics (high, medium, or low) clearly underneath. At UFIP, if a cymbal doesn't get marked, it gets melted.

Drum Partner U.S.A.  
Boris Kosse  
2254 Lincoln Blvd., Suite 1072  
Marina Del Rey, CA 90291  
Phone/Fax (310) 452-4472

# UFIP

EARCREATED CYMBALS



# Subscribe to MODERN DRUMMER

call toll free

**1-800-  
551-3786**

outside the U.S. call  
**815-734-6309**

Monday—Friday  
8:30 AM - 4:30 PM CST  
Mastercard and Visa  
Accepted

jamming with Richard and Greg, and with a bass player Greg had met in Ronnie McDowell's band named Doug Phelps. Pretty soon they were calling themselves the HeadHunters and doing some gigs. "When we started this band," Fred says, "we was blues based. We played a lot of Freddie King and Albert Collins and stuff like that, and some stuff of our own."

When they decided to add a singer, Doug Phelps suggested his brother, Ricky Lee. Fred wasn't especially thrilled. "He sang bluegrass-type stuff, and really and truly, I wasn't too keen on a country-sounding singer coming in and messin' up our blues band."

"But the first song we played was [Wilson Pickett's] '99 1/2.' He could sing the stuff as well as anybody. He was real, and that's what mattered. We decided to take the bluegrass songs he'd been singing and put them to our music and see what kind of sound we could get. That was the signature HeadHunters sound from then on."

Having come so close to a record deal with Itchy Brother and then having everything fall apart, the HeadHunters chose a more modest goal this time

around. Having been given \$4,500 by a loyal supporter, they booked a Nashville studio and recorded an eight-song album that they planned to sell at performances. The HeadHunters would do a gig in Nashville now and then, but they were basically ignoring the record companies.

Naturally, the record executives became intrigued.

In due course, the HeadHunters set up a showcase concert in Nashville for several of the labels that had expressed an interest. "As soon as we started playing, everybody ran out," Fred laughs. "They had heard the tape, and thought we were more laid back. But when they heard us live, they said we were too loud. They told us to go to L.A. and be a rock band."

Except for Harold Shedd from Polygram records. He signed the HeadHunters and sent them back to the studio to record two more songs, which were added to the original tape the band had made on their own. That album, *Pickin' On Nashville*, went platinum, spawning four singles. All together, it cost about \$8,000 to record.

"That ruined Nashville's attitude



## Introducing THE ONLY SOLID SHELL ALUMINUM SNARE DRUM IN THE INDUSTRY— THE TRICK™ KODIAK T6™ CAD/CAM

The wait is over! Advanced computer controlled manufacturing technology has made possible the creation of the KODIAK T6. A solid aluminum shell is scientifically machined on computer numerical controlled (CNC) equipment using our revolutionary process. The extraordinary result—a shell that resonates freely without obstruction from welds, seams or rolled bearing edges which are standard on other metal drums. When timbre-tested, the KT6 shell resonates like a church bell.

The KODIAK T6 offers:

- tremendous versatility—cover the entire sonic spectrum with simple head changes
- precision CNC-machined bearing edges and snare beds
- an exclusive electro finishing process that eliminates the muffling effect of painted or plastic finishes
- CNC-machined, aircraft grade aluminum lugs for maximum durability
- 6X14, 4X14 and a unique 6X12 size with high end crack, body and cutting power; throw off the snares for rich timbale sounds and effects
- a lifetime shell guarantee

# TRICK

Send \$1.00 for catalog to:  
1880 N. Roselle Rd., Ste. 201  
Schaumburg, IL 60195  
(708) 519-9911  
Fax (708) 519-1979

1% of the profits from the Kodiak T6 will be donated to the preservation of wildlife. Made in the U.S.A. Dealer inquiries invited. © 1991 Trick Percussion Products, Inc. All rights reserved.




about us," Fred says, "because all those producers had everybody thinking it cost \$100,000 to do a record. But you don't have to blow a big bunch of money. Just get it to where it's good enough. I was reading about some guy who said they spent two months working on a snare sound. I don't know what they were looking for, but there ain't no damn snare I ever heard that's worth that.

"It's like that drumset I play," Fred says. "I'm taking stuff that someone else would throw away, and using beginner drums like you would start out with, and playing them in a band that happens to have a record deal. It proves that you don't have to spend a lot of money, and you don't have to be ashamed to play a drumset that looks like that. That might piss off some people who are trying to sell drums, but there are kids out there spending all their money, and they're approaching it with the wrong attitude. You can play on plastic buckets, like that kid in New York. Those buckets sound as good as some drums I've heard," Fred adds with a chuckle.

"It's like with CDs. They sound real good, but I've got this old record player that takes a minute to warm up, and

man, that's the warmest sound you'll ever hear. Things sound different on any kind of system you listen to. I've got an old Chevrolet out there with a little Pioneer tape deck. Whenever we do a session, we drag that old car down there—it's what we drive anyway—and after we mix a song we run out to that Chevrolet and see what it sounds like, because that's what we're used to hearing music on. Then we'll run back in and fix something until it sounds good in that ol' car."

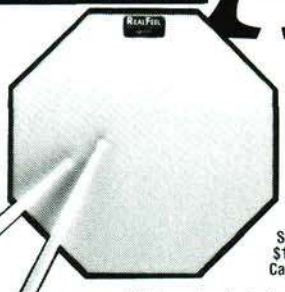
*Pickin' On Nashville* does have a certain low-tech feel to it, fitting right in with the HeadHunters' general bar-band demeanor. Their blend of country vocals over rock instrumentation gives the band a unique sound, but one that is steeped in tradition. The album kicks off with "Walk Softly On This Heart of Mine," on which Fred plays offbeats on his hi-hat in a quasi reggae pattern. "We made a single of that before we cut the album," Fred notes, "and on the single I just played whole notes on the kick drum. When we did the album, I played half notes on the kick. And now, when we play it live, I use some double bass stuff, like Ginger Baker did at the end of



**Q** What does Ed Shaughnessy do every night before he plays "Here's Johnny"?

He works out on a RealFeel Practice Pad!

**RealFeel**  
The Practice Pads Of Choice



**A**

Send \$1 For Catalog

**HQ** HQ Percussion Products  
P.O. Box 430065  
St. Louis, MO 63143 (314) 647-9009

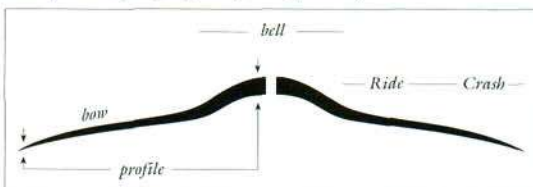
UFIP SOUND  
QUALITY



YOU CAN SEE  
STRAIGHT  
THROUGH IT.

## THE FIRST PLACE TO LOOK FOR A SUPERIOR CYMBAL

Take a look at the bell of a UFIP Cymbal. You'll see that it is much thicker at the bell than at the edge. This profile, among other factors, has a significant effect on sound quality. Only a perfectly balanced shape forms the basis of a sound that is both crisp and rich in



harmonic content. Of course, manufacturing a cymbal in this way is both time-consuming and labor-intensive. But if you — like us — believe that sound quality must never be compromised, you will understand that we have no alternative.

Drum Partner U.S.A.  
Boris Kosse  
2254 Lincoln Blvd., Suite 1072  
Marina Del Rey, CA 90291  
Phone/Fax (310) 452-4472

**UFIP**  
EARCREATED CYMBALS



'White Room' by Cream. I didn't do that on the record, because I was playing single bass. But we like to get those Cream influences in there when we can."

Then there's "Dumas Walker," a song based on people the HeadHunters knew when they were growing up. "Dumas Walker owned a package store," Fred explains, "where we would buy firecrackers when we was kids and beer when we were older. Then there was this greasy-

spoon place we used to stop at late at night after we had played a gig, and that's where they had the slawburgers and *Ski* [a local soft drink] that we sing about. That place was owned by a guy named Adolphus Enos, but it didn't sound right to sing, 'Let's all go down to Adolphus Enos's.'"

Fred drives the song with a basic shuffle, but his fills have a different feel, as if he's thinking in 6/8. Which is exactly the

case. "I got that idea from the *Eyesight To The Blind* live album by Sonny Boy Williamson," Fred says. "The feel on there sounds like a marching band walking down the street. Fred Below would play those fills and hit a big cymbal crash on the end, like marching cymbals."

Another song on the album with a feel inspired by Sonny Boy Williamson is "Smooth." "I wanted a groove like the one on 'Dissatisfied,'" Fred says. "I'll tell you who copped that feel: the Stones on a song called 'Black Limousine.' That's how I wanted 'Smooth' to feel, but I'm not sure I got it across. I think it could have been a little more low-down."

"You know, man, a lot of people don't have a clue to that stuff. There are a lot of VFW bands who play our songs, but they don't know what we listened to. They might listen to Hank Williams, Jr. or Lynyrd Skynyrd or something, but it would be so much better if they would go put and buy some of these records that we listened to. How many club bands have you heard that don't know how to play 'Johnny B. Goode'? I confess myself that I can't do it right. But we've at least

## Advertising And The Perfect Environment

It's a fact that advertising impact is directly affected by the credibility of the editorial that surrounds it. And for a marketer, a quality editorial environment can mean the difference between advertising that resonates powerfully in the minds of readers—and advertising that falls on deaf ears.

At *MD*, we've spent the last 16 years building that valuable credibility among our readers, and developing that high-quality environment—credibility and an environment that never fail to bring out the very *best* in your advertising.

*Modern Drummer*. The *only* magazine you'll need in the '90s to powerfully relay your message to a world of serious drummers. Call our Advertising Department at (201) 239-4140. Ask to speak with Ad Director Bob Berenson. He'll gladly supply more information on how *your* advertising and *our* perfect environment can work together.

If you're a drummer living in California, then you need to watch

## DRUMST6

Drumming concepts with  
**RICK STEEL**



DRUMST6 is a Cable TV Show  
**FOR DRUMMERS,  
ABOUT DRUMMERS,  
BECAUSE DRUMMERS  
WANT TO STAY INFORMED!**

CALL 213-392-7499  
for more information and viewing times.



learned to play different things against each other to make a sound, instead of everybody just going for straight 8th notes.

"I love that Chuck Berry stuff," Fred says. "There's a world of things a drummer can learn from the piano players in those bands, like Chuck Berry and Little Richard and Jerry Lee Lewis. You can drive a band with those licks they do. I think a lot of people are onto that kind of stuff these days, like Steve Jordan when he did that Chuck Berry movie [*Hail! Hail! Rock 'n' Roll!*]. And the guy from NRBQ [Tom Ardolino] brings that out more than anybody."

There is a definite Chuck Berry influence evident on "Rock 'n' Roll Angel," a song written by Fred's brother Richard. "Now *there's* where I tried to play like Charlie Watts," Fred says. "Man, I love to watch Charlie Watts. He looks like he's fixin' to fall off that drumset when he's playing," Fred laughs, miming the way Watts jerks his right arm back when he's coming off the hi-hat on 2 and 4. "But he knows exactly where that beat's going.

"I wanted to play real simple on that song. I think I only played one drum fill to bring it back into the second verse. I just found out a few days ago that it was the same fill that's on '99 1/2' by Wilson Picket. I swear I don't mean to rip people off, man. I guess it just comes from listening to things over the years, and I did listen to Wilson Picket a lot."

A basic Bo Diddley beat forms the

basis of "My Daddy Was A Milkman," but Fred had another inspiration as well. "I relate that beat to a song I always loved, 'Cross-eyed Mary' on the *Aqualung* album by Jethro Tull. I was playing more simple, but that's where I was coming from. There's some double bass stuff at the end. Nothing fancy, but that's the only thing on the first album that has double bass on it.

*Vic Firth  
and  
Brad Dutz  
the perfect pair*



Brad Dutz's impeccable timing and style have brought him to the forefront of today's musical scene. Brad's choice in sticks and mallets: Vic Firth.

**VIC FIRTH®**

Vic Firth, Inc.  
323 Whiting Ave., Unit B  
Dedham, MA 02026

# World Class.



**W**hen Chris Whitten goes on tour with Dire Straits, he must perform the best he can. Night after night, month after month.

That's why Chris insists on playing Noble & Cooley Horizons™ drums...the world's best drums, with deep tones, incredible sensitivity, extended dynamic range, startling clarity, brilliant attack, and enhanced pitch characteristics. Plus, a host of patented design features and levels of workmanship that have revolutionized the drum industry.

Whether you're on tour across town or across the world, go with the best. The Horizon Series from Noble & Cooley.

**NOBLE & COOLEY**

Water Street  
Granville, MA 01034  
413/357-6321  
FAX: 413-357-6314



"Double bass gives the HeadHunters a different power," Fred says of his decision to go back to two bass drums. "It affects it in a bad way because it takes some of the concentration away from the groove. It's a psychological thing, but it makes you approach things different."

That added power is evident on the HeadHunters' second album, *Electric Barnyard*, which has an overall heavier feel than *Pickin' On Nashville*, even though a lot of the songs were from the same period. Take the opening cut, "It's Chitlin' Time." "Back before we made our first album," Fred explains, "we had our own radio show called *The Chitlin' Show*. We'd do 30 minutes, then we'd have guests come in and do some stuff, and then we'd end it. It was all live music done right there in the studio."

"That show is what really molded the HeadHunters," Fred contends. "The constant recording of all those songs in the radio studio and listening to them back helped us get everything smoothed out. That's why we were able to do that first album so quickly."

The most famous—or perhaps, infa-

mous—song on *Electric Barnyard* is the HeadHunters' rendition of "The Ballad Of Davy Crockett." It all started with Fred's headgear. "When we did the video for 'Dumas Walker,' I wore a coonskin cap, and it became sort of a trademark," he explains. "Then one day I got to thinking about how we could make a boogie out of 'Davy Crockett,' like a Savoy Brown feel. So we did it and about got lynched for it."

It seems the record company was expecting another *Pickin' On Nashville*. "When we came out with that song, it was like we dropped a monkey wrench in everything. The people in Nashville couldn't figure it out, and a lot of radio stations hated it."

"But the people liked it," Fred says, nodding with the smile of someone who has been proven right. "We didn't come up with it to pick at anybody. To me, it was a cool country song, and I figured it fit our band. It caused so much talk that it did us a lot of good."

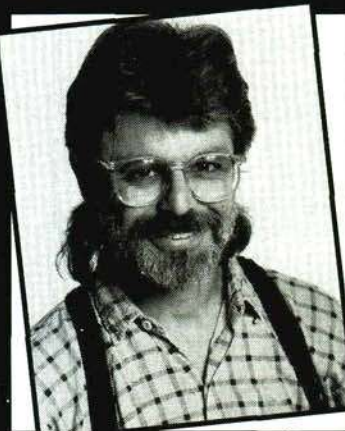
"We're going to play what we love and what we believe in," Fred says. "That's what the whole idea of getting to play is

about. You can't put out something that everybody is going to like all the time anyway."

Other songs on the album were a bit easier for the industry to swallow, such as the HeadHunters' reworking of the Bill Monroe classic "Body And Soul." "That was one of the songs that Ricky brought into the band," Fred says. "I tried to lay back and complement the singing. Have you ever heard 'Lawdy Mama' by Cream? That's the way I like to approach songs like that."

"I like to think of beats in terms of how they make me feel. Sometimes a shuffle feels to me like a boat in the water that's doing this," Fred says, swaying back and forth gently, and then tapping out a shuffle rhythm on his leg to accompany the movement of his body. "I relate to stuff going on around me, too. Sometimes when I play a fill, I might be thinking of a tractor backfiring."

One of Fred's influences is very obvious on a track called "Diane," which starts off sounding like a song by the Who. "That's what it was," Fred confirms, "a Keith Moon-type thing. He



#### Ralph's Philosophy is very simple:

Be the most versatile, flexible, and current musician/drummer possible. It's the key to survival in this business. My advice to up-and-coming musician/drummers is to embrace the new technology and utilize its advantages in today's musical scene, but not ignore the original instrument and its application to the creative force which is music.

Other

*Players Own Models*

Tom Brechtlein, Garry Chaffee, Jason Bonham, Mike Baird

## RimSHOT™

### America's Next Great Name in Drumsticks

#### presents Ralph Humphrey *Players Own Model*

**Formal Education:** 1964—Associate of Arts, College of San Mateo • 1967—Bachelor of Arts, San Jose State U. • 1968—Secondary Teaching Credential, San Jose State U. • 1969—Master of Arts, Cal State, Northridge

**Professional Career:** 1968-72—Toured with Don Ellis Big Band • 1973-74—Toured with Frank Zappa and the Mothers of Invention • 1976—Toured with Seals and Crofts • 1981—Toured with Al Jarreau • 1982-Present—Member of Free Flight • 1983—Toshiko Akiyoshi/Lew Tabakin Big Band • Interim stints with: Alphonso Johnson, Larry Carlton, Manhattan Transfer, Pete Christlieb, Michael Ruff, Ray Pizzi, Joe Farrell, Dr. L. Subramaniam, John Serry, John Klemmer, Milcho Leviev, Moacir Santos

**Recording Career:** Don Ellis, Seals and Crofts, Manhattan Transfer, Mothers of Invention - Zappa, England Dan/John Ford Coley, Marc Jordan, Captain & Tennille, Gap Mangione, Al Jarreau, Pages, Ray Pizzi, Caldera, Jose Feliciano, Wayne Shorter, Free Flight, Ken Wiley, Michael Hoenig

**Teaching:** 1970-Present—Private Instructor • 1981-Present—Co-director of Curriculum at the **PERCUSSION INSTITUTE OF TECHNOLOGY** • Clinics—Given as a member of Don Ellis Band, Free Flight. • Others include: Ray Ayotte Drum Center, Vancouver; Down Beat Jazz Festival, Chicago; NAMM, Los Angeles, introducing Yamaha Electronic Percussion System; North Texas State U., Denton, Texas.

#### RIMSHOT AMERICA INC.

##### Marketing & Administration

91 Pelham Avenue, Toronto, Ontario  
CANADA M6N 1A5  
Tel: (416) 652-2142 / (416) 656-8462  
Fax: (416) 656-8695

##### USA Artist Relations

6454 Van Nuys Blvd.  
Van Nuys, California, 91401  
Tel: (818) 782-8848

##### USA Distributor

Paiste America  
460 Atlas St.  
Brea, California, 92621  
Tel: (714) 529-2222 Fax: (714) 671-5869



would have played more drums, but it was kind of that idea, kept mild-mannered, without knocking over the drums and stuff. And when I play '16 And Single,' I think about Simon Kirke."

On "Love Bug Crawl," Fred's drums plow forward with a momentum that threatens to run over anyone who gets in the way. "When we started the *Barnyard* album," Fred recalls, "that was one of the first songs we tried. But we never could get it right. Then Greg hit this little lick that sounded like a bird walking back and forth," Fred says, singing the signature guitar figure from the song. "I stopped everybody and said, 'Greg, you play that lick there, and everybody just hold on tight and we'll play this thing.' Before that we had been playing it kind of draggy, but I started thinking about a Dave Edmunds song called 'Play That Fast Thing One More Time,' and that's the way I interpreted the song. It's hard to cop that feel, but it came off pretty good on the record."

In terms of pure feel, a song called "Kickin' Them Blues Around" takes the prize. "That's a song me and Richard wrote," Fred says, "and the title came from a line in a Sonny Boy Williamson song. There's Sonny Boy comin' up again," he laughs. "To me, it's like a Van Morrison thing. I think it's one of the better feels on the album because it was laid back and relaxed more. It wasn't so irritated. A lot of music don't relax you enough. I guess learning to make it relax comes from playing a long, long time. We always just plugged in and went at it like nuts."

Sitting behind a mid-'60s red-sparkle Ludwig kit in the practice house, Fred demonstrates some of his favorite feels, displaying more technique than is sometimes obvious on HeadHunters albums. For the most part, he tries to keep his playing accessible. "I don't want to go over people's heads with complicated drum stuff," he explains. "But you can play a simple beat if it's heartfelt. You've got to have a reason to play it. But if you really feel it, you'll play it, man."

As Fred locks the door to the practice house, he mentions that the Kentucky HeadHunters are about to come off the road for a while. Fred can't wait. But not because he wants a

break. On the contrary.

"We need to get back to being a band again," he says. "I want to get back playing in this rehearsal house and play some clubs and do some *Chitlin' Shows*. I don't know when we're going to be ready to make another album. I don't want to make one just because the record company says it's time to. I think that's humiliating. We need to cook up something new to feed the people, instead of just doing the same stuff we've been doing. We've got a lot of good ideas, but

now we're going to have to live through them and learn something from them."

Walking towards his pickup truck to drive back to the house, Fred mentions that they'll be inviting a lot of friends to come up and jam with them. "You'll have to come down sometime and play," he offers. I reply that I would certainly enjoy coming by to listen, but as for sitting in... "Oh shoot, man," Fred says. "It ain't about being stars; it's about havin' a good time."



# CYCLOPS™

## TAMBOURINE

For The Working Pro™

**E**very detail of the new Cyclops™ tambourine addresses the needs of the hard playing, trend setting percussionist. This revolutionary instrument has been in development for over two years. In designing Cyclops™, LP consulted with world class musicians such as Paulinho da Costa, Will Calhoun, Ralph Mac Donald, Luis Conte, and Don Alias to create an instrument that they all would be thrilled to play. An instrument significantly better than anything else available.

The shape of Cyclops™ frame has been determined to be the most comfortable to use, regardless of the playing technique.

The attachment clamp of the mountable version incorporates another LP exclusive that employs a forged clamping mechanism. This

device assures positive placement of the instrument using simple hand tightening.

The large rounded striking edge of the frame strengthens the tambourine to better take the punishment of being hit with a drumstick and provides comfort for hand playing.

The special alloy jingle's tone is bright, for a sound that projects well.

Cyclops™ exclusive technique for attaching the jingles to the frame (international patent pending) features hardened steel pins. Since this method does not require holes that go entirely through the shell, there is no chance of the pins coming loose.

Visit your local dealer and try the new standard of excellence in tambourines.



Latin Percussion, Inc. 160 Belmont Ave. Dept. 161 Garfield, NJ 07026 USA  
Patented USA - International Patents Pending



# Brazilian Rhythms: The Rhythm Of Samba

by Chuck Silverman

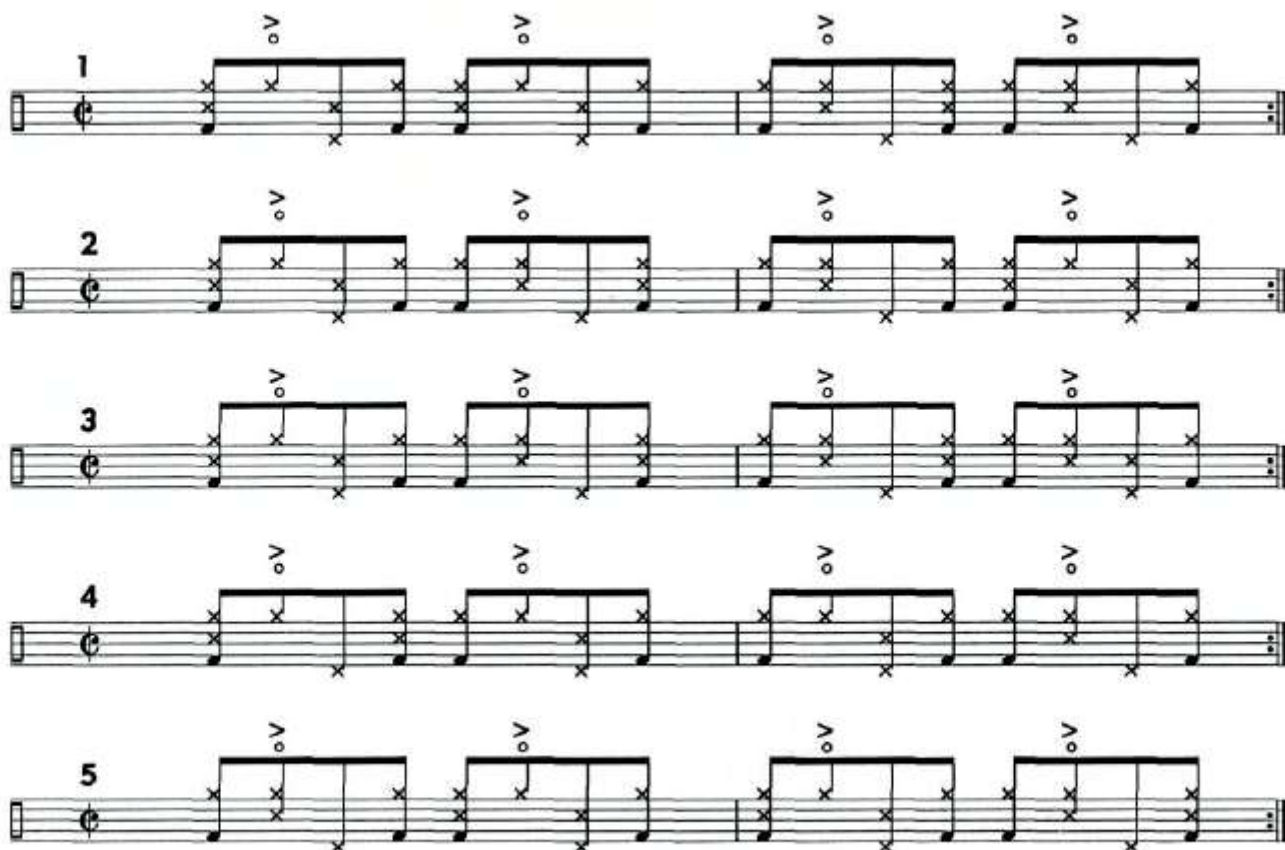


Learning the feel of Brazilian music is necessary for its optimum performance. Listen to it, practice the rhythms, and perform it with others. Getting feedback from other musicians who may be more proficient is always a good idea. The first article in this series (December 1991 *MD*) featured the Brazilian rhythms of bossa nova. Please refer to this article for a warm up to our current exercises and grooves. The bossa nova can give you a good idea as to the feel necessary for samba.

Let's now further our investigation of these rhythms by examining some samba grooves that are "rhythmically" practical. What do I mean by this? Well, the patterns work great as grooves, but practicing them will also be great for your independence. Keep this in mind while you're working them out. You are developing *command* and *control* of your instrument by using these patterns.

The patterns introduced here are basic and, if played correctly, will really groove. We will get more involved as our studies progress, but for now I'm concerned that you get a few patterns down. Work out the mechanics of the independence first, then let the feel develop on its own. And just because the patterns are basic, don't pass them up. They work. Try them out.

The first set of exercises and groove ideas features an interesting hi-hat pattern. Notice that the foot closes the hi-hat on the third and seventh 8th note of each measure. This is important because it allows for increased tempos. Your hi-hat hand is only playing three notes in a row. The sound and rhythm of the hi-hat is a common one in Afro-Brazilian music. There is a slight accent on the second and sixth 8th note, where the hi-hat opens. Use the shoulder of the stick to accomplish this. You need only move the stick slightly to go from bead to shoulder. There is no need for an exaggerated movement. These ideas work very well at medium as well as faster tempos. All of the 8th notes are being taken care of in a musical way, using rhythms and sounds very typical to the music.



Ever had to play a samba at a fast tempo and not known what to play? That can be most frustrating! Let's clean that up right now. These next five patterns are written for the hi-hat. They use rhythms that are very common in Brazilian music. There is some underlying independence work that can get a little tricky, so, as usual, take your time to work all the problems out. You should find that these patterns work quite well at bright tempos. After you've spent some time with them, try placing the accented notes on another surface other than the hi-hat, say, the bell of the ride cymbal. Be creative with your applications.

6

R L R L L R L R L R L R R L

7

R L R L L R L R L R L R L

8

L L R L R L R L L R L R L R

9

L R L L R L R L R L R L R

10

R L R L L R L R L R L

Another brief comment regarding the difficulty level of these and other exercises found in my columns: Before one can really take off as a player, *the feel* has just got to be there. Chops, technique, and the like take a back seat where feel is concerned. Above all else, what you must develop is a respect for the basic groove of certain rhythms. If that is achieved, then other, more intricate applications can be attempted.





# The Modern Drummer Sound Supplement Collection

Have you missed or misplaced any of MD's great recorded *Sound Supplements*? Well, here's your opportunity to have all the valuable information included in the MD *Sound Supplement* series in one complete package.

This fabulous new book contains all the important *Sound Supplement* text and musical examples as they originally appeared in MD. Plus, we've taken the original, exciting recorded performances of eleven of the world's leading drummers, and put them all together onto one handy 60-minute cassette tape.

You'll read about and hear...

- Neil Peart's "Pieces Of Eight"
- Andy Newmark On Studio Recording
- Peter Erskine On Hi-Hats
- Rod Morgenstein On Spicing Up Beats
- Dave Weckl's "Spur Of The Moment"
- Gregg Bissonette With Brandon Fields
- Terry Bozzio On Ostinatos
- Jonathan Mover's "Put Up Or Shut Up"
- Simon Phillips' "V8" Solo
- Phil Collins & Chester Thompson Drum Duet



No need to hunt through old MDs for *Sound Supplements* that may have been lost or damaged. MD's *Sound Supplement Collection* brings it all together for you to learn from and listen to over and over again. A valuable addition to every serious drummer's library. **Order your copy today!**

Yes, please send me \_\_\_\_\_ copies of MD's New *Sound Supplement Collection* at \$19.95 each (add \$1.50 for postage and handling). Total enclosed \$\_\_\_\_\_. Make checks or money orders (in U.S. funds) payable to Modern Drummer. Please allow 4 - 6 weeks for delivery.

Name \_\_\_\_\_

Address \_\_\_\_\_

City State Zip \_\_\_\_\_

Mail coupon with payment to:  
Modern Drummer Publications  
c/o Book Division  
870 Pompton Avenue  
Cedar Grove, NJ 07009



continued from page 39

"For drum companies, the key element of what they do is putting together the components: how they do the wood, the number of plies, and all that stuff. Here, it's really more the software: The innovation is in the chips. As far as the actual assembly goes, it's just a matter of being careful with what we do and making sure everything goes together properly. Many of our hardware components are done by outside companies. That keeps us from being involved in processes that use a lot of dangerous materials and generate hazardous wastes. The circuit boards, for example, are made according to my designs by a company in Connecticut. They do a really good job at reasonable prices. We could do the off-shore thing, of course, but something doesn't feel right about doing that. As long as we can continue to make our products powerful enough, we think people will be willing to pay the little bit extra that they cost because we didn't get the parts as dirt-cheap as possible. Keeping manufacturing on a local basis also increases our control; if there is a

## YOU ARE 10 WEEKS AWAY FROM A MAJOR BREAKTHROUGH

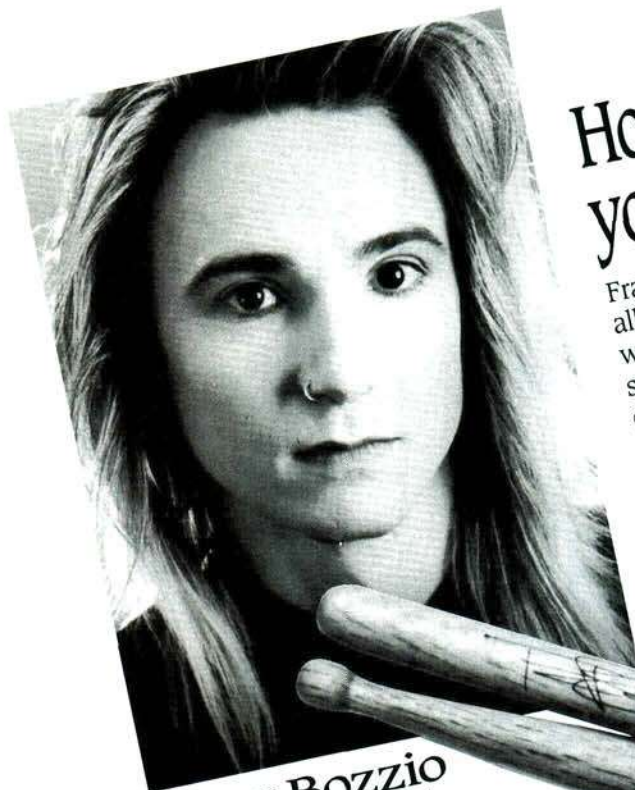


**Spring Certificate Program starts March 23rd.  
5 Day Intensive Program March 16-20.  
For more information, write: Drummers Collective,  
541 Ave. of the Americas, New York, NY 10011;  
or call (212) 741-0091.**



# DRUMMERS COLLECTIVE

## The World's Premier Drum School



**Terry Bozzio**  
Ask for his autograph.

## How would you like your drumsticks, Terry?

Frank Zappa, Missing Persons and Jeff Beck have all called on Terry Bozzio's unique talents. But who did Terry call when he wanted a new drumstick for his distinctive sound? Pro-Mark, of course. Now the Terry Bozzio 777 is the newest addition to Pro-Mark's famous Autograph Series. The Oak 777 is similar to our 707 with a short taper and ball tip.

### pro-mark

Our reputation is in your hands.  
10707 Craighead Houston, Texas 77025

Sold in the best music stores worldwide. See your local dealer or send \$6.00 for a sample pair to Pro-Mark, attention dept. TB.





problem I can drive down and talk to the people making the boards. They're not just somebody we send faxes to.

"The *malletKAT* is a very similar thing. We try to make all of our products with as few wires, connections, and other such mechanical parts as possible. In a product that's beaten with a stick, anything that moves will vibrate and ultimately break."

Although the KAT facility in Chicopee doesn't handle all the aspects of production, it is the place where all product updates and improvements take place. And, according to Bill, this is an ongoing process.

"We continually update our products," says Bill. "For example, we recently made some subtle—but important—changes in the physical design of the *drumKAT*. The old version had grey pads stuck into black rubber. We wanted to use the grey pads to keep them visible in dim light, which was a request we had from Emil Richards and other artists. But we had problems keeping the pads stuck to the rubber; there isn't much of anything that likes to stick to gum rub-

ber. We also had a problem with the pads "puffing up" in the center, which affected triggering. And the pads had to be super-glued down around their edges, which meant that any repairs necessary on the unit couldn't be done locally; the entire unit had to be shipped here. When you're a KAT user in Norway, that's a *big* problem.

"Our new version features a one-piece grey mat stretched across the entire frame. And the material the mat is made of gives a better bounce-response for sticking, as well. It costs us more to have the mats specially formed this way, but it's something we felt we had to do.

"We also changed the power input module. Some drummers play with so much impact that they were having problems with the power cord staying connected! So we went to an industrial-strength connector that actually can be screwed into place and cannot vibrate loose. We want our units to be as totally roadworthy and structurally durable as we can make them.

"The way a *drumKAT* is assembled is quite simple," Bill goes on. "The circuit

board goes into the metal chassis, then it's covered by the rubber, then the top frame goes on and the whole thing is screwed together. One advantage of this method is that if the playing surface wears out after a couple of years, the player can take six screws out, lift out the old pad surface, replace it with a new one, screw the unit back together, and be ready to go again.

"The display fits into the chassis, then we add sound foam, the circuit board, the power input, and the transformer, and the unit is more or less assembled. We try to make everything inside the chassis very modular, with the idea that if anything ever needs to be done, a soldering iron shouldn't be involved. Everything is just a simple matter of using a screwdriver for anything one might need to do."

Simplicity is just one of the drummer-oriented considerations that goes into every KAT product. Payability and musical flexibility are also top priorities. These requirements are addressed by a special technology, as Bill describes.

"The real heart of the *drumKAT* or

# Sam Ash<sup>®</sup> MUSIC STORES Where Drummers Shop ...

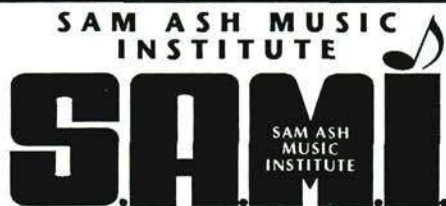
When you call Sam Ash you'll be connected to one of our award-winning drumming professionals who know, own and use the equipment they sell. Call or stop by one of our eight Sam Ash Music Stores in and around New York City for all your drumming needs.

**CALL TOLL FREE • 1-800-4-SAM ASH**

P.O. BOX 9047 • HICKSVILLE, NY 11802-9047 • DEPT. MD



**Where Drummers Workout ...**



*The School For Today's Music & Technology*

- WORLD RHYTHM, FUNK/R&B WORKSHOPS
- STUDIO DRUMMING • MIDI PERCUSSION
- STATE-OF-THE ART EQUIPMENT
- GUEST CLINICS & MORE
- PRIVATE STUDY - ALL LEVELS

1077 ROUTE 1 • EDISON, NJ 08837-2904

## MOVING TO A NEW ADDRESS?

Attach your present mailing label here, or write in your old address. Please include customer code number.

New Address

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

the *malletKAT* is the FSR—the Force-Sensing Resistor I mentioned earlier. It has the capacity to react not only to stick impact in an off/on manner, but in degrees that respond to the *amount* of that impact. In other words, it's a variable switch: As you hit it harder, it makes more and more of a switch closure. This is what gives dynamic response. Also, the difference between FSRs and the piezo crystals that are used in pad triggers is that while you can hit piezos and get a varied soft-to-hard response, you can't hold them down and sustain the signal. Once you hit them, the signal is triggered and then it's gone. With FSRs, you can press and hold the pad down, and sustain the sound. That's why you can do pitch bend, vibrato, volume control, and a lot of fancy things on the playing surface of the *drumKAT*. It's been a long haul to get the manufacturers of the FSR material to make what we wanted. They had a lot of ivory-tower people who had their vision of the real world—while we were *in* the real world. We'd say, 'Look, we're *using* this stuff, and we're telling you what it really does.' Now they've

finally honed the manufacturing process down to where it's one of the biggest assets of our products."

Physical improvements really only represent a small portion of the innovations that KAT continually put into their products. As Bill likes to put it, "We make software-driven products, and the wonderful thing about that is that we can constantly make them better. All we have to do is send someone a different chip—which they can install with a screwdriver in a few seconds—and they suddenly have features they never dreamed they were ever going to have. That's one of the things we're trying to do to set ourselves apart from what everyone has done in the past.

"When we have new ideas and innovations, instead of coming out with a totally new product, we try to find a way to put them into what we already have—and what our previous customers already have. For example, when we came up with the new rubber pad, I was concerned about the thousands of people who already have *drumKATs* out there. It doesn't sit right with me to tell all those

people who went with us when we were nobody, 'You just have to buy version 2 now.' So we're offering an upgrade pad for those people. For virtually next to cost, we'll put the necessary holes in their units, refit them with the new pads, and get them up to date.

"The mallet instrument, which has been around the longest, has gone through a whole lot of changes. And each time, we've been constrained by thinking, 'Wait a minute. Remember those guys that bought 'em the first year. How are we going to get them into this, too?' It inevitably pays off in the long run, though, because the people you take care of and don't leave behind—the pioneers who tried your product when it first came out—are the people who stick with you. There's a loyalty among drummers that the other facets of the industry don't enjoy. If you don't respect their loyalty, they'll feel betrayed and it will get you in the end."

A classic example of adapting design to musical function took place with the *malletKAT*. Bill explains what that entails: "We have a high C note on the

## Gregg Bissonette on the new Free Floating System Snare Drum from Pearl.

"A new lug design, new snare strainer, and a crisp, cutting, full bodied new sound...this drum is unreal."



See the new Pearl Free Floating System Snare Drum at your local authorized Pearl dealer.

**Pearl.**  
The best reason to play drums.

Available with brass, steel, maple or aluminum shell and in depths of 3 1/4, 5, 6 1/4, and 8 inches.



keyboard that the Simmons *Silicon Mallet* didn't have. In order to get that one note, we have to go through the trouble of getting master octaves and expander octaves separate. We have to have two separate pieces, which require two separate dies—and die charges—along with a lot of other separate items that cost more money. It's a pain in the neck—but it's the right thing to do. The competition figured, 'Who cares about that extra note up there?' It turns out that virtually everybody did, because we're selling *malletKATs* and the *Silicon Mallet* is no longer manufactured."

KAT's ability—and willingness—to add new functions to existing products has the potential of creating production problems for the company. As Bill explains, "Even when we're sure we're done with something, six months later people tell us things. When they're right, they're right, and it's almost too much of a temptation not to listen to them and do it. Of course, on the other hand, one does have to stay in business and make money, so we have to stop developing our products at *some* point and start *selling* a

few of them. But we believe in responding to consumer need."

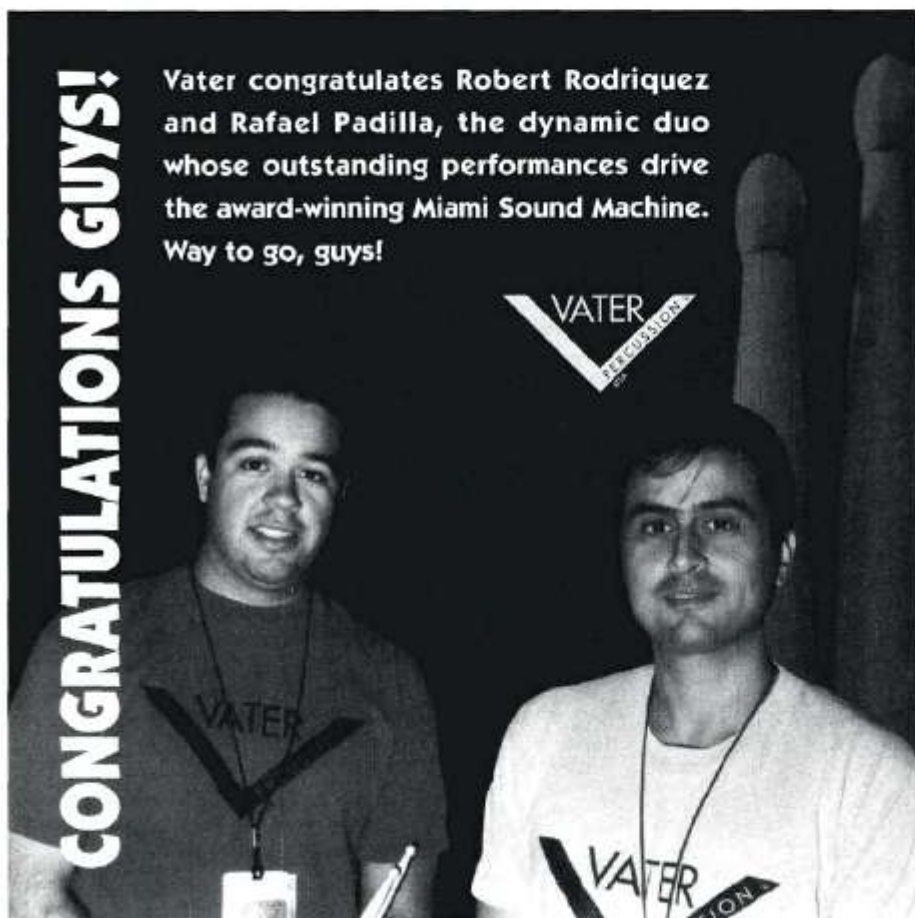
Such a response occurred with the *midiK.I.T.I.*—a device intended for entry-level users interested in a very basic MIDI interface. As Bill relates, "What people said they wanted—and what we *thought* they wanted—was a simple unit for some basic triggering. They said, 'We're not going to be using this as the foundation for an electronic kit or anything.' But after people got them, they'd call and say, 'I want to play a hi-hat with it!' I said to myself, 'I thought they didn't want to do this.' But of *course* they wanted to do it. We were learning, too. There's a certain formula: If you ask people what they want, they'll tell you—based on what they know. It's only after you meet that that they begin to realize what *else* they could ask for. We have to take their 'want list' and set it aside, and then look at the idea in a different way: 'If I had this unit, what might I want a month or two after I'd learned about it?'

"Feedback from drummers is very important, but a lot of times it's based

on their frame of reference. Not being a drummer myself, I'm able to stand back and look at things from a purely theoretical standpoint: what we're *capable* of doing. Then, I have lots of drummers on my staff who give me plenty of advice; they tell me what I do wrong all the time. I'll ask them about functions or features that I can conceive of, to see if they might be an issue for drummers. Some things that I figure would be a real pain in the neck, they tell me aren't a problem, while other things that would strike me as inconsequential turn out to be critical in the minds of working drummers. We have a nice symbiosis between the non-drummers (who understand what the options are in an unbiased way) and the drummers (who know what the players need and want).

"An unwritten law here states: 'Once you bring up an idea, it's no longer yours. Disassociate yourself from it, because your ego isn't going to be able to take what happens next.' Once an idea is out of someone's mouth, it's down there on the floor and it gets filled with arrows. To me, truth is truth. If an idea still stands up after I get done shooting it full of holes, then it's right; it's ready. If it doesn't, then we move on to the next one. There's nothing personal about it."

The final decision over what does and doesn't go into the "brains" of a KAT product rests with Bill, however, and sometimes the "mad scientist" within him comes to the fore. "There are some times," he says, "when I'll have a gut feeling that something needs to be in one of our units, even though the drum guys tell me no. So I'll put it in anyway. And sure enough, a month later, they'll come and ask, 'Could this do such-and-such...' and I'll say, 'It's in there!' For example, the *midiK.I.T.I.* started out at one note per pad. Then we got requests for velocity shift: several sounds per pad. So we added it into the software. It was just a matter of spending more time at my computer at night. But I love what I do, so it's easy for me to stay here forever working on this stuff and making it better. We have a lot of pride in our products, and we want to make sure that they work better than anything else. We always want to be better than ourselves!"



continued from page 10

## ...ANDY NEWMARK

Neil Larsen: "Last Tango In Paris" (from *Jungle Fever*) Newmark, drums; Larsen, organ; Willie Weeks, bass; Buzzy Feiten, guitar; Larry Williams, tenor saxophone.

AF: I know the song. I don't know who the guys are. The track sounded like Paul Simon's "Late In The Evening." The guy did some Gadd-isms.

KM: Like the track?

AF: Not one of my favorites. It reminds me of an Italian cruise ship.

KM: It was Andy Newmark.

AF: I love him with Sly on *Fresh*. Outrageous—really great. I would never have guessed that was him, though.

## ...JIM KELTNER

Michael Penn: "Invisible" (from Michael Penn) Keltner, drums; Penn, vocals, guitar; Patrick Warren, keyboards; Larry Klein, bass; Art Wood, percussion.

AF: Keltner?

KM: Yes.

AF: Keltner is like a big, immovable house. Big safe beat. He can go off the beaten track, which is very nice. He's very bendy, like a big rubber band. He's got great time. He plays a train beat amazingly. He never overpowers the song. He's great on the Wilbury records.

## ...KENNY ARONOFF

Michael Penn: "Evenfall" (from *Michael Penn*) Aronoff, drums; Penn, vocals, guitar; Patrick Warren, keyboards; John

Pierce, bass; Art Wood, percussion; The Ta Nica Horns.

AF: I'd say Kenny Aronoff, I'm not sure why. Kenny is very part-oriented. When you have a song, a million guys can play the beat, but it's the guy that thought the beat up in the first place that counts. Kenny is very big on thinking up the beat.

The result may be simple, but a lot of thought went into it.

Kenny also plays very *hard*. He subbed for me on the show a couple of times. The band loved it, but he destroyed my heads! And my hi-hats! And I thought I played hard!



# Special Requests?

**(813) 237-5597**

CALL THE OPERATOR FOR OUR TOLL-FREE NUMBER

## FILLED OVERNIGHT!

# THOROUGHbred

DRUMS, KEYBOARDS  
ELECTRONICS, GUITARS  
ACCESSORIES, RENTALS

AMERICA'S IN-STOCK MUSIC STORE \* BEST VALUES ON LAND OR WATER.  
PHONE-USER FRIENDLY \* MAIL ORDER LAYAWAY AVAILABLE

2204 EAST HILLSBOROUGH AVENUE, TAMPA FLORIDA 33610. IN FLORIDA DIAL: (813)237-5597 FAX: 813)238-5443

MasterCard VISA AMERICAN EXPRESS

## What do these 13 fantastic incredible drummers have in common?



For concert or school information, write:  
Horrigan Drum School, 12 Goddard St., #3  
Quincy, MA 02169



Seated: John Horrigan. Standing (l. to r.) Jeff Francis, James Lee, Jason Costa, Frank Basile, Rich Fair, Mario Derubeis, Tom Maffucci, Paul Petrucci, Gary Alekshun, Mike Dwyer, Matt Walker, John Amato. Photo by D.H. Newton. Not pictured, Scott Apicelli

## SEE THEM BURN at FRENCH'S OPERA HOUSE

at Riverside Performance Center  
45 Fairmount Ave., Cleary Sq., Hyde Park, Mass.  
Sunday, March 8, 1 p.m. - 10 p.m.



continued from page 63

played it again. Well, it looks like I'm going to be playing it again. This guy is tough."

Students admit that they had entertained fantasies of having to play Baker's classic "Toad" solo from Cream's *Wheels Of Fire*.

"'Toad' was different every time I played it," Baker says. "I never played the same solo twice. That's the point I was making before. A lot of people sat down with the recorded version and worked it out. That's wrong. If I can't come up with something new every time I play, I get disappointed."

Baker notices a student's foot tapping an extra beat during an independence exercise. "Your foot keeps tapping about," he says, smiling and pointing at the student's foot.

"It keeps playing an extra beat," the student replies.

"I know," Baker says. "Stop it!" Like a fencing instructor, he lunges his drumstick into the shoe of the student, holding his foot down until it is supposed to come up. When he feels that the student is doing it correctly, he releases control of the shoe with his stick and says, "There, you've got it."

The student breathes a sigh of relief—and adds an extra beat.

"Well," Baker says. "You had it." He smiles and everyone laughs.

The student tells Ginger, "I taught myself how to play drums, and my right foot always moves with my right hand."

"What you did," Ginger says, "was build yourself a three-story house with no foundation. So, when this big wind came along, it blew your house away. What do you do when you build a house? First, you must dig down deep to lay your foundation. And the deeper you dig, the bigger and stronger your foundation will be. It's boring, but you must keep digging. When you build your house next time, you can go up to four, five, six, or even seven stories. And when that wind comes along next time, your house will still be standing."

Ginger's own deep foundation in jazz and blues (as demonstrated by his early work with Alexis Korner and Graham Bond), along with his accomplishments in rock (with Cream, Blind Faith, and his own Air Force and Baker-Gurvitz Army) are matters of drumming history. Perhaps a bit less well known are his more recent solo recording efforts, including *New Testament*, *Horses And Trees*, and *Middle*

*Passage*. These albums allowed Ginger the opportunity to explore and expand on his interest in world percussion—especially African drumming.

"African drumming is a good half of drumming as it is played today," Ginger comments. "Baby Dodds married African rhythms with military rudiments. If it wasn't for Baby Dodds, you would have never heard of Gene Krupa. Baby Dodds taught Gene Krupa—which was why I was so pissed when I saw the movie *The Gene Krupa Story*, because Baby Dodds was not even mentioned. It was the worst movie ever made."

In addition to his teaching schedule, Ginger recently toured Israel with Jack Bruce, and is currently mixing a new album recorded by himself and the Masters of Reality. He was inducted into the Hollywood Rock Walk last June, and is now writing a book about his life in drumming.

*Editor's note: Anyone interested in more information on the Ginger Baker Master Drum School can write to KRON Management, 30921 Agua Dulce Canyon Road, Agua Dulce, California 91350, or phone (805) 268-1766.*



## Innovation Specialties has the Nady SongStarter!

# Now you can kick off every song with the right tempo!

Michael Cartellone of Damn Yankees chooses the Nady SongStarter, because the SongStarter helps you make those complicated song to song tempo transitions. This amazing programmable foot pedal flashes out the first 16 beats of up to 32 songs with its bright LED display. It's perfect for the stage, and with its

click track audio out, it comes in handy in the practice studio, too. The Nady SongStarter: Now only \$99.95 from Innovation Specialties!

**Call Nationwide**  
**800/222/8228**

**15 Day Money Back Guarantee**

Add \$8 per order for shipping and Handling. CA residents add applicable sales tax. Visa and MasterCard accepted. Special Delivery services available.

**Innovation**  
**specialties**

1900 Powell St., Suite 1135  
Emeryville, CA 94608

Michael Cartellone of  
Damn Yankees

Photo: Scott Laitbow





# VATER IS ON A ROLL

## OUR CHALLENGE

Let's cut through the hype. How many of the so-called "famous brand" sticks do you have to roll before you find a really straight pair? Do you really need to roll a dozen sticks just to find the few that are straight and playable?

### Take the Vater Challenge.

Roll three pairs of any Vater model stick against any other popular brand of drumsticks, and we'll guarantee Vater's will be consistently straighter and evenly balanced every time. Unlike our competitors that claim to have straight sticks, we encourage drummers to roll ours because we know each and every stick that leaves the Vater factory is straight, balanced and defect free.

**We're sure!**



## OUR GUARANTEE

***"We guarantee each and every pair to be straight and defect free. It's not just something we say, it's something we prove."***

Why are we sure? Every single stick is pre-rolled and must pass Vater's 4 point quality control standards. As a matter of fact, Vater's quality control experts are drummers themselves.

So take the Vater Challenge, and compare, you'll never have to worry about finding great feeling, straight sticks ever again.



GOOD WOOD . . . perfected

VATER PERCUSSION, INC.  
270 CENTRE STREET - HOLBROOK, MA 02343  
PHONE (617) 767-1877 - FAX (617) 767-0010



## In Memoriam: Eric Carr



Eric Carr, dynamic drummer for hard-rock veterans KISS, died in New York City on Sunday, November 24, 1991. Eric had been undergoing treatment for heart and lung cancer since April of that year. He was 41.

Carr joined KISS in 1980, after answering an ad in a New York newspaper soliciting drummers to audition for the spot vacated by founding member Peter Criss. Previously, Eric had honed his drumming skills during ten years of club playing in the New York City area. Although Kiss was

still in its famous makeup at the time—perpetuating a "mysterious anonymity" for the group members—that image was dropped shortly afterward, and Eric became well known to a legion of KISS fans. He was especially popular with drummers because of his intense playing behind the band, his extensive drumkit (at times including 18-plus pieces, including three bass drums and various electronic effects), and his flair for showmanship. (He would incorporate special lighting, pyrotechnics, and personal acrobatics into his solo spots.)

Eric Carr was among the most visible of all arena-rock drummers, because of the band's constant touring schedule. Some KISS albums were more successful than others, but their shows always drew well, so the band stayed on the road for extended periods. Eric also appeared prominently in ads for the Ludwig Drum Company, for whom he was an endorser throughout his career.

*Modern Drummer* presented an interview with Eric in the September 1983 issue. Eric was also featured often in subsequent *Update* and *Ask A Pro* departments. On behalf of the drumming community, the editors and staff of *MD* extend their condolences to the family, friends, and fans of Eric Carr.

(featured in the Dec '84 / Feb '85 issue of *Modern Percussionist*) is not only the "Grand Old Man" of drums and percussion, but also one of the great musical characters of the twentieth century. Blades played in a circus, in silent picture houses, and in dance bands during the '20s, and later became house drummer for the Gaumont-British film studios. This led to more film and broadcasting work, and eventually to his playing with some of the top British symphony orchestras. Top composers—perhaps most notably Benjamin Britten—collaborated with Blades in the development and application of original percussion sounds.

Blades' influence on the world of music has been as strong through his teaching as through his playing. Prominent pupils include Ray Cooper,

Evelyn Glennie, Carl Palmer, and Simon Rattle (now conductor of the Birmingham Symphony Orchestra). As professor of timpani and percussion at London's Royal Academy of Music, Blades was considered by some as Britain's number-one percussion teacher. This distinction, however, didn't limit Blades to concerning himself only with top professionals; for many years he devoted as much time as he could to working with handicapped children.

So it was that on his ninetieth birthday, about a hundred friends from many branches of the music business gathered for a celebratory luncheon to honor "Jimmy." There were enthusiastic and amusing tributes from percussionist and professor of percussion David Corkhill, jazz and show drummer Eric Delany, and conductor Norman Del Mar. Anthony Hopkins (the composer, not the actor) was unable to be there in person, but he sent along a humorous taped poem about the career of the guest of honor.

When the time came for the "birthday boy" to respond, he looked and sounded twenty years younger than his actual age. Clearly delighted by the occasion and the sea of friendly faces, Blades displayed plenty of wit: "Cymbals are definitely the most dangerous things to play in an orchestra. If you play them in the wrong place, there's no need for an inquest afterwards to find out who made the mistake." And wisdom: "Standards are much higher now than they used to be, but there's still room at the top, and there always will be."

Blades spoke of the opportunities he'd had, and the element of luck at being in the right place at the right time, which had often helped his career. But he emphasized the need to be prepared to take advantage of that luck when it appears. Blades spoke with great affection for the people he'd known in the musical profession over the years, and most of all he spoke with an undiminished enthusiasm for drumming, percussion, and music. Blades has always had a forward-looking philosophy, never with regret about things changing over the years. He merely encourages all concerned to meet

## James Blades At 90



September 9, 1991 saw the ninetieth birthday of James Blades. Mr. Blades

each new challenge in a positive way.

Professor Blades has two books to his credit. *Percussion Instruments And Their History* is a thorough encyclopedia of percussion. First written in 1970, it is being constantly reprinted with revisions. *Drum Roll* is the title of Jimmy's autobiography; there are current plans afoot to bring out a new American edition. A "good read" full of amusing anecdotes, it is also unique in covering the life story of a drummer whose career has spanned 70 years and an incredible diversity of musical situations.

• **Simon Goodwin**

## Zildjian/Yamaha Percussion Showcase



The A.S.U. Jazz Band performing with (left to right) Tommy Brechtlein, Steve Houghton, and Alex Acuna

This past October about 1,500 people attended the Arizona State University Percussion Showcase, sponsored by Zildjian and Yamaha. The performance showcase featured a series of presentations by the Arizona State Wind Ensemble, Percussion Ensemble, Marching Band Drum Line, and Jazz Band. Several top guest artists also participated in the event, including Alex Acuna, Tommy Brechtlein, Steve Houghton, Tony Verderosa, and Tom Float.

The Showcase started at 1:00 P.M. on

the campus, with Tom Float directing the A.S.U. Drum Line. Tom demonstrated many warmup and practice routines and finished by performing one of his own compositions, "Paradox."

The next clinic drew a crowd of approximately 400 drummers to watch Steve Houghton perform with the Faculty Jazz Trio. Steve demonstrated many different styles of jazz drumming, answered questions, and allowed students to sit in.

Alex Acuna followed Houghton and performed a variety of percussion styles from all over the world. The clinic featured Alex with a huge array of percussion instruments, demonstrating numerous Latin, Brazilian, and ethnic routines.

Tom Brechtlein came on next, starting out with a burning drum solo. Tom also discussed and demonstrated big band jazz and fusion drumming.

Finally, at 5:00 P.M., Tony Verderosa dis-

The concert finished up with Brechtlein and the A.S.U. Jazz Band reprising their opening number. Acuna and Houghton then joined in for a hot percussion trio finale.



### HAVE YOU MISSED AN ISSUE?

Nothing is worse than missing  
an important issue of MD!  
We'll be happy to correct  
the problem for you.

Call us toll free!

**1 • 800 • 551 • DRUM**  
(Mon-Fri 8:30AM - 4:30PM CST)

### WANTED:

### DRUMMERS WITH IDEAS TO SHARE!

Some of the best, most practical tips for drummers often come from typical working players—drummers just like yourself. To help pass along those tips to drummers who can benefit from them, *MD* features a department called *DrumLine*.

If you have a quick, proven tip that has saved you time, money, or effort, we want to hear from you. Items can range from equipment maintenance, repair, or design tips, to valid practice and playing ideas. And we'll pay you \$15.00 for your winning tip if it's published!

We ask that you keep your *DrumLine* tip to 150 words maximum. Photos or drawings are fine, but they cannot be returned. Send your tip, along with your name and address, to *DrumLine*, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009.

Why keep your unique idea to yourself? Share it with thousands of drummers around the world through *MD's DrumLine*—and we'll send you a check as a Thank You!



## New Cannon Drums And Hardware



Universal Percussion, makers of Cannon drum products, has introduced their *Mega CX* series of drums, hardware, and replacement parts. *Mega* drum shells are made from maple and mahogany, and are

found on kits designed to be professional-quality yet very affordable.

Cannon hardware is available in 800 and 1000 series, which feature flip lock levers, nylon bushings, and memory clamps. Also available are Cannon bass drum beaters, practice pads, cymbal tops, sticks, ratchets, and double bass pads. **Universal Percussion, Inc., 2773 E. Midlothian Blvd., Struthers, OH 44471, tel: (216) 755-6423, fax: (216) 755-6400.**

## Firth Corpsmaster Drum Corps Sticks

Vic Firth's new *Corpsmaster* stick line consists of 15 models specially designed for marching snare, multi-tenor, and bass drum playing applications. The line's snare sticks are made of hickory and come in four models—16 1/2" and 17" lengths, both in wood- and nylon-tip ver-

sions. They are designed for strength and power and feature a full tip, which Firth says brings out the dark sounds of drums and cymbals, without sacrificing bright highs.

Multi-tenor sticks come in three models—a nylon-head version for "ultra-staccato" drum sounds, and two felt-headed versions for staccato and warmer sounds. These sticks feature a laminated wood shaft known as "Sta-Pac." Unlike aluminum shafts, which tend to dent, bend, or collapse, these wood shafts, according to Firth, hold up better while providing a more natural feel in the hand. For enhanced grip, they come with removable plastic handles.

Bass drum sticks come in eight models—four graduated ball sizes in both hard staccato head and soft legato head versions. The sticks feature a tapered shaft that is beefed up at the butt end to shift the weight of the stick more towards the hands.

**Detailed Sterling Silver Drum Set**  
His & Hers Drum Set on Beautiful Diamond Cut Sterling Silver Rope Chain 18" or 20"  
We also have in Earrings \$17.95! Please add \$1.50 Postage  
Gene Piccolo 2005 E. 122nd St. Suite 2A Burnsville, MN 55337

**NEW FOR DRUMMERS!**  
**HOW TO DEVELOP LIGHTNING SPEED**  
This practice course guarantees results the first time or your money back! You'll develop super wrists. \$14.00 includes postage and handling to: Parziale, Dept. M2-3, Box 3456, Mercerville, NJ 08619. Satisfaction Guaranteed!

No matter what brand of sticks you play...  
**STICK HANDLER™**  
Drumstick Grip Tape  
**IMPROVES YOUR GRIP!**  
Soft comfortable cotton gauze tape, with a mild gripping agent.  
Each 30ft. roll customizes DOZENS of sticks.  
Colors:  
Black, White, Beige, Red, Blue, Green  
**New Fluorescent Colors:**  
Hot Fuchsia, Bright Orange & Neon Green  
Retail: \$4.95  
**STICK HANDLER™**  
3407B N. Ridge Ave., Arlington Heights, IL 60004 USA  
(708) 398-5444 FAX (708) 398-5441

**Copies of MD articles from unavailable back issues can be purchased at \$10.00 per article.**  
Send Check or M.O. To:  
**Modern Drummer Publications, Inc.**  
Attn: Xerox Copies  
870 Pompton Avenue  
Cedar Grove, NJ 07009

**DRUM TUNING**  
By Larry Holly  
  
send \$7.95 + \$1.00 shipping & handling to:  
**DRUMSTIX PUBLISHING**  
P.O. BOX 9216, DEPT. MD  
WILMINGTON, DE 19809-9216

**DRUMMERS! RE-COVERING KITS, SHELLS and HARDWARE.** Over 30 colors of Pearls, Sparkles, Flames, Solids, and Woodgrains. American made 8-ply shells and hardware. Custom sizes available. Send \$1.00 for full information and samples (refundable with first order).  
**PRECISION DRUM COMPANY, Dept. C, 151 California Road, Yorktown Heights, NY 10598. ESTABLISHED 1961**

**FALCON**  
**813-461-4161**  
**Custom Drum Cage/Risers!**

**Gorilla Snot**  
is a natural bio-degradable resin, applied by rubbing a small amount between your thumb and index finger as you work it into your drumsticks. The resin dries in about 30 seconds, forming a soft but tacky surface that is activated by body heat, which prevents your drumsticks from slipping as you play.  
**Gorilla Snot** is far and away superior to conventional gripping aids such as tape, gloves, and sandpaper. It's not gooey and won't come off on clothing or instruments once it dries.  
One application lasts for days—if you play every day, one jar of **Gorilla Snot** will last up to three months.  
To order, call toll-free 1 (800) 828-8181 or send check or money order for \$5 plus \$1.50 S/H to:  
**GORILLA SNOT**  
1750 N. Orange Dr., Suite 202, Hollywood, CA 90028 (Calif. residents add 35c sales tax)  
**NOW AVAILABLE: GORILLA SNOT T-SHIRTS! 100% HEAVY-DUTY COTTON. CALL FOR INFO!**

# ALPHA. THE UNION OF ASPIRATION & DEDICATION.

You are emerging as a drummer into the professional arena. Your aspirations are great, your dedication complete. Behind you lies the mastery of technique, ahead, the evolution of your personal style. At this pivotal point in your career, Alpha offers you cymbals with potential as unlimited as your own.

To help you discover the quality of our newest line, we've asked these drummers to evaluate Alpha. Here are their unedited comments.

## **David Garibaldi**

*Tower of Power, Wishful Thinking*

"Excellent cymbals for drummers who want quality but cannot afford top-of-the-line professional instruments. Great sound, great price."

## **Scott Rockenfield**

*Queensryche*

"The Alpha Line: A great sounding cymbal at a great price. What more could you ask for?"

## **Will Kennedy**

*Yellowjackets*

"Overall, I think the Alphas are good cymbals! They don't blow me away like some of the other lines did, but once you consider the price range and the fact that they're made with Paiste quality, it adds up to a good sounding cymbal that any player would welcome to his setup."

## **Doane Perry**

*Jethro Tull, Studio Work*

"The Alpha Series has sound which is consistent with all Paiste cymbals. To me, that sound represents tonal definition, clarity, projection, dynamic range, warmth and musicality, which have always been Paiste's hallmark."

Alpha, more than a promise. Visit your Paiste dealer soon and listen to Alpha for yourself. For more information about Alpha, including additional artist's comments and model recommendations, write for your free copy of our Alpha brochure.



Paiste America, Inc.  
460 Atlas Street, Brea, CA 92621



Both *Corpsmaster* multi-tenor and marching bass sticks utilize a completely spherical head shape, which Firth claims produces a full, round sound that fills the drum and increases articulation. **Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026.**

## New Gibraltar Stands

Gibraltar has introduced their 7500 and 9500 series stands. The 7500 series stands feature light-weight steel construction, Gibraltar's new "super-lock" height adjustment mechanism, an elliptical leg base, and a hi-hat stand with a moveable leg base assembly. The 7500 series will replace Gibraltar's 6000 and 7000 hardware lines.

Gibraltar's 9500 series stands are more heavy-duty and feature "super-lock" height adjustment, a low center of gravity, two-position collapsible leg base assemblies, dual-grip boom assemblies, 360° cymbal tilters, longer tube lengths, and

moveable leg bases on all hi-hats. The 9500 series will replace Gibraltar's 9000 series stands. Gibraltar stresses that there are no immediate plans to change their bass pedal and throne models. **Gibraltar, c/o Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.**

## Sonor Symphony Series Brass Snare Drums

Sonor has introduced two new *Symphony* series snare drums: The 7 1/4 x 14 SY 1407 MS and the 5 3/4 x 14 SY 1405 MC models. These brass-shell snares represent Sonor's most advanced drums, and are suitable, the company states, for both orchestral and popular music situations.

Both drums feature brass-plated hardware, die-cast rims, ten tension rods per side, Sonor's genuine CN calfskin batter heads, tubular-style tension lugs, "snap-lock" tension rods, 24-strand stainless steel snares, and an external muffler. The

1407 features parallel snare action, while the 1405 features a "Throw-off 1" strainer.

Sonor has also added a new color choice to their *Force 3000* drumsets—crimson red lacquer. **Hohner/HSS Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, (804) 550-2700.**

## Spacemuffins Electronic Drums

Boom Theory Corp. has released their *Spacemuffins Electropercussion Systems*, which the makers describe as "real drums that trigger." Though *Spacemuffins* look like acoustic drums, they actually make very little sound on their own, which Boom Theory says enables players to perform or record without having to blend electronic sounds with the acoustic sounds of the drums. Boom Theory also claims that their *Digitrap* design virtually eliminates false triggering and allows for optimum dynamic response.

Boom Theory recommends direct interface systems with *Spacemuffins*, but states

**FORK'S**  
DRUM CLOSET

NASHVILLE'S COMPLETE DRUM STORE

Great Discounts  
All Major Brands  
New and Used

**(615) 383-8343**

2707 12TH AVENUE SOUTH • NASHVILLE, TN 37204

**BISON DRUM CO.**  
Manufacturer of Drums & Percussion Instruments  
109 N. Milwaukee Avenue  
Wheeling, IL 60090  
**(708) 459-1255**

**UDU® CLAYTONE™**  
New precision-molded clay drums at accessible prices



**UDU DRUM**  
ROUTE 67, BOX 126, FREEHOLD, NY 12431  
(518) 634-2559

**MODERN DRUMMER**  
The only magazine you'll need in the '90s to convey your important message to the serious drummers of the world.

Call our advertising department at (201) 239-4140. Ask to speak to Bob Berenson. He'll gladly supply all the details.

**Drums ON SALE**  
And That Ain't All  
**GIGANTIC SAVINGS**  
Get on Mailing List  
748 Robinwood Drive (College Plaza)  
Hagerstown, MD 21742-6509  
**1-301-733-DRUM (3786)**

Many Colors! **Sam Barnard's** Free Samples!

**Super Gloss Drum Material**

SHIPPING TIME:  
50 States... 2-7 days  
Puerto Rico 4-5 days  
Canada... 1-2 weeks  
Europe... 3-4 weeks  
Australia 3-4 weeks

**\$59.99**

Super Gloss II Plus (Bk or Whit. 5pc. sets, other colors \$69.99)

Because of recent technological advancements, we offer a superior line of drum covering material called "Super Gloss II Plus." It comes in brilliant colors that resist heat incredibly well and is suited for indoor and outdoor use.

Seven years in business, now selling technologically advanced space age drum material to beginners, professionals, drum shops, studios, manufacturers, and the world!

If it doesn't say "Super Gloss II Plus," it's not technologically advanced space age drum material!

We Ship C.O.D.  
Dealer Inquiries Welcomed  
**(602) 279-4041**




FRONT IMAGE (FULL COLOR)

**FREE! T-Shirt**  
"with purchase of \$300 or more"

IN ALL SIZES ONLY  
**\$8.00 + \$2.00 Shipping and Handling**

Send to: **Wardell's DRUM CENTER**  
1104 S. Leechburg Hill  
Leechburg, PA 15656  
(412) 845-DRUM

Call or Write for **FREE! Discount Catalog**

Call Operator for Toll-Free Number.



that the drums should work with any interface on the market. In addition, future design improvements will be able to be installed by the user in a matter of minutes.

*Spacemuffins* are hand-made in America and feature maple shells and dual heads. Bass drums are 10x22, and snares and toms are 5 1/2 x 12 (Boom Theory states that 12" has been found, through studies, to be the minimum target size for all levels of players for overall performance.) *Spacemuffins* are exclusively distributed by **Future Sales, Inc., Redmond, VA, (206) 861-9100.**

## RIMS Adds Sizes

PureCussion has added floor tom and floor tom rack-mount RIMS for 15" drums with eight lugs. Floor tom rack-mount RIMS are also now available for 14" drums with eight lugs and 18" drums with ten lugs. **PureCussion, Inc., 3611 Wooddale Ave. South, Minneapolis, MN 55416, (612) 927-2330.**

## New From Roc-N-Soc

Roc-N-Soc has introduced their *Universal Seat Mount*. Used on the *Retro-Fit Seat*, this mount, according to the makers, will securely adapt to any hardware. Also available is Roc-N-Soc's *Round Seat*, and their *Motion Throne* is now available in a three-piece collapsible model. Extra height components are also available, which double as tension adjusters. The *Motion Throne* will fit in most trap cases, according to Roc-N-Soc, who also offer a case for the product. **Roc-N-Soc, 2511 Asheville Road, Waynesville, NC 28786, (704) 452-1736.**

## Grip Drumstick Knurling Tool

The *Grip* drumstick knurling tool is a mechanical device designed as an alternative to sanding, wrapping, and taping drumsticks in order to keep them from slipping away. *Grip* is guaranteed for life,



is small enough to fit in pockets or stick bags, and is available through **Raesler International, 3858 Fraser St., Vancouver, British Columbia, Canada V5V 4E2, (604) 879-7570.**

## Yamaha DT-10 Drum Trigger

Yamaha has introduced a new drum trigger, the *DT-10*, which was designed to generate highly sensitive, distinct, reliable trigger signals and to minimize false signals.

The *DT-10's* piezoceramic sensor is protected by a lightweight plastic resin housing that, according to the makers, will not affect the natural sound of drums. Yamaha claims that the sensor is responsive whether mounted on drum shells, heads, or other instruments.

A cable clamp secures the trigger unit in place, and a thick clamp cushion absorbs irregular vibrations and keeps the trigger cable away from the drum rim. A standard 1/4" jack is used. **Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Ave., S.E., P.O. Box 899, Grand Rapids, MI 49512-0899.**



The Gretsch  
Drum Company  
would like to  
congratulate  
Harvey Mason  
on his Modern  
Drummer  
cover story.  
Harvey's long  
and illustrious  
career represents  
a dedication to  
high-quality  
performance.  
We're proud that  
this dedication  
led Harvey to  
choose Gretsch  
drums.



Advertise in DRUM MARKET and reach over a quarter million drummers worldwide for only \$1.15 per word plus \$4 for an address. An address consists of street name, number, city, state, and ZIP code. Min. charge: \$10. Underline words to appear in BOLD type and add \$.50 for each bold word. Deadline: the 15th of the month two months preceding on-sale date. Ads received after the deadline will be held for the next issue unless otherwise specified. All ads must be paid in full in advance. Mail ads to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

## FOR SALE

**Vintage Drums:** We have the legendary sound you want. Huge selection—Ludwig, Slingerland & more! Money-back guarantee. Layaway available! VISA/MC/AMEX. **Free catalog!** Vintage Drum Center, Route 1, Box 95B, Dept. 108, Libertyville, IL 62567. (800) 729-3111 or (515) 693-3611

**All Remo, Ludwig, Evans Drumheads** at huge savings!!! **All Zildjian** (including K-Brillianta, Platinums, Z Series), Sabian & Paiste cymbals at lowest prices anywhere!!! Huge drumstick savings on all sticks: Pro•Mark, Vic Firth, Silver Fox, Maxx, Regal Tip, Aquarian, Zildjian, & many others, plus we roll 'em!!! Amazing low prices on all drums & accessories. Call for best prices! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001. Plus no sales tax on out-of-state sales!

**Electronic Drum Sale:** Roland Pad 80, PM-16, PD-31, PD-11 & all Roland products on sale! Simmons, KAT, Pearl, Tama, & Sonor drumkits at Blowout deals!! Tama, Pearl, DW, & Yamaha hardware on sale. We have the largest stock of drum gear anywhere! Bizarre Guitar 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

**Drum Machine Super Sale:** Korg, Roland, Yamaha, All on sale! We have memory cards, sampler cards, etc., in stock and discounted! All makes of Drum machines & all digital Reverbs and Processors on sale and in stock! We will not be undersold! Bizarre Guitar, 2677 Oddie Blvd., Reno, NV 89512. (702) 331-1001.

**Eames handcrafted North American birch drum shells.** Select from Finetone, Naturaltone, or Master-tone series unfinished or finished shells. Design your own instrument or complement your current set from our selection of 130 different shells. For brochure contact Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. (617) 233-1404.

**Vintage Drums—Affordable prices. Buy—Sell—Trade. Free list.** Drums, P.O. Box 1436, Seaford, NY 11783. (516) 783-9196.

**Kenner Drum Company.** Custom snare drums, handmade, maple, exotic hardwood shells, brass hardware. Rt #1, Box 150, California, KY 41007. (606) 635-5218.

**Drums Etc:** Call (717) 394-DRUM for **Free** catalog. We have Zildjian, Sabian, Tama, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786.

**Percussion Paradise, Inc.,** 203 Old Town Rd., Staten Island, NY 10305, (718) 667-3777. Instruction by Jim Chapin, Frank Bellucci, and John Trentacosta. Mail order worldwide. Drums handcrafted in USA by DW, GMS, and Ludwig. Always in stock. Send \$3 postage for complete information.

**Vintage Drums:** Radio King, Leedy, Gretsch, Ludwig, etc. New, used & restored. Kits, parts & repaired. Buy, sell & trade. Frank Weems Drum Shop (503) 474-2667 anytime.

**Lowest prices** on most names of drums, hardware, cymbals, percussion, sticks, heads, and accessories. **Free catalog.** Factory Music, Dept. MD, 18 E. Water St., Rockland, MA 02370. (617) 871-0005. M-F 2-8 p.m., Sat. 12-6 p.m., EST.

**Kenner Drum Company.** Custom drums, brass lugs, die-cast hoops, complete snare kits, **piccolos from \$240.** Route #1, Box 150, California, KY 41007. (606) 635-5218.

**The Starving Musician:** we buy, sell, and trade used drums, cymbals and hardware. Vintage or not so vintage! Call for a free list. (408) 554-9041.

**We Take Drums Seriously!** **Lentine's Music,** one of the Midwest's largest full line discount music outlets, stocks the **major** brands you want most at the prices you can afford! Call or write to: **Lentine's Music, 844 N. Main St., Akron, OH 44310.** (216) 434-3138.

**Vintage Drums: To own one is to own music history.** Choose from huge selection—Ludwig, Slingerland, & more! Money-back guarantee. Layaway available! Visa/MC/Amex. **Free catalog!** Vintage Drum Center, Route 1, Box 95B, Dept. 128, Libertyville, IL 62567. (800) 729-3111 or (515) 693-3611

**Vintage Drums:** 1920s - 1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new & used—buy—sell—trade—over 300 sets in stock. **Al Drew's Music, 526 Front St., Woonsocket, RI 02895.** (401) 769-3552.

**Drew Drums** 8 ply maple shells, custom colors, hand made. **Drew Co Mfg., 526-528 Front St., Woonsocket, RI 02895.** Tel. (401) 766-4871.

**Rogers•Rogers. Drums, parts, accessories. Mem-rilloe, Swivo•Matic, R-360, R-380.** Lugs, rims, T- rods, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on Drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drumsticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8 ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor Drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895.** (401) 769-3552.

**Pearl drums•Export model 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc.** Double lug design '88 version, 100's brand new. **Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895.** Tel. (401) 769-3552.

**New sound!** For bass drum, fabric front head cuts ring and overtone without db loss! Free brochure. Up Front Heads, Dept. M, Box 4213, Grand Junction, CO 81502.

**Technical Knock Out Triggers—Manufacturer Direct!** Trigger fast/first to last. 100% guaranteed results! Proven & endorsed by Name Professionals Worldwide. \$20+S/H—Free information—Dealers welcome! Call/Write: bias ply products 4312 Colorado Avenue, Dept MD-3 Nashville, TN 37209-4736. (615) 292-1929.

**Custom Drum Covering** Over 100 different styles; zebra, marbles, neons, stripes and plaids. Also maple drum shells. For a free brochure call or write Solid Rock Shop, P.O. Box 3051, Alliance, OH 44601. (216) 823-8888.

**Heel strokes?! Yes! Heel strokes!! Vruk** makes it possible. The **Vruk** heel plate clamps on any bass drum pedal and gives you **heel strokes**. Send \$5 for demo video and you'll be **convinced**. The **Vruk** heel plate costs \$79 and double bass players get two \$149. Exclusively from **Euro-Stuff, 4455 Torrance Blvd., Suite 159, Torrance, CA 90509.** Call toll free (800) 726-6491 now! Visa and MC accepted. CA residents add 8.25%. Check out the excellent review in MD (Jan. '90). Dealer inquiries welcome.

**R.M.S. Discount Music** offers the lowest prices on drums and accessories. Same day shipping. Free catalog! Phone (407) 968-4884, Fax (407) 433-8364 or write: R.M.S. Discount Music, 6880 Westview Drive, Lantana, FL 33462.

Lexicon digital reverbs, Crown power amps, Roland and Yamaha drum machines, and more. Send for a listing of close-outs & overstocks. We'll trade for used drums. Cook's Music, P.O. Box 6, Alma, MI 48801. (517) 463-4757.

**Yamaha Recording Custom** cobalt blue: 22", 16", 14", 12", 10", and hardware. (219) 256-9314.

**Musser gold anodized Pro Vibes.** Mint. (708) 913-1414 or (708) 680-8022. Jim Fiori, 14940 King Drive, Libertyville, IL 60048.

**24 hour recorded message** shows you how to get new drum cases for about the price of a pair of drumsticks per case! Call now: (801) 461-3340.

**Fibes logo heads, new!** 12", 13", 14", 16", 18", 22". Fibes drum keys (both styles) and parts. Explorers Percussion: (816) KC-DRUMS.

**Drum Workshop drums, new!** Sell or trade. Explorers Percussion: (816) KC-DRUMS.

**Zickos set clear, two 14" toms, one 16x18 floor tom, one 16x22 bass drum with tom holders.** \$450. Explorers Percussion: (816) KC-DRUMS.

**ddrum kits:** pads, brain, cartridges, etc. Roland R8s, Octapads, and KAT Controllers. Explorers Percussion: (816) KC-DRUMS.

**Amanda's Texas Underground—1957 Ludwig 5 1/2x13 snare, aquamarine sparkle!** Autographed by William F. Ludwig! **Rogers Sampson throne, \$75!** Vintage pedals! Buy/sell/trade! (703) 222-DRUM.

**Yamaha Recording Custom. Mint condition.** 22x16 kick, 14x7 snare, 8x8, 10x10, 10x12, 11x13, 13x15, 14x14, 16x16. Cases, cymbal stands. Tim (212) 721-0237.

**Drum Sling:** for carrying stands/accessories. Hand-made to order with reinforced canvas. \$39.95. For information: P.O. Box 469, Front Royal, VA 22630. (703) 636-7340.

**Radio King Set:** 1940 WMP, 5 piece, exec/mint condition, hardware, call heads, \$1,500. (919) 756-8262.

**Ludwig Vistalite drumset** and Zildjian cymbals, new condition. (716) 488-2627.



Original Buddy Rich poster, black & white on 1/16" thick cardboard. (1966). 40"x30", excellent. Best offer over \$200. Picture upon request. Also smaller Ludwig cover posters available. Don Friedman, P.O. Box 28513, Cleveland, OH 44128.

**Free: Manny's** 1st ever music catalog. Manny's brings 48th Street to your doorstep. Become a charter subscriber. Send name and address to: Audio Techniques, c/o Manny's Mail Order, 1600 Broadway, Suite 803, #5, New York, NY 10019.

**"The Drummer Stix"** poster special! Send \$3.50 plus \$2 S&H to: Hendarrye Co., P.O. Box 58, Levittown, NY 11756. Or charge via AMEX: (516) 579-8427.

**Ethnic Percussion:** Native American drums, bodhrans, doumbeks and more. We guarantee quality, affordable prices, and prompt service. **Free catalog.** FolkBeat Percussion, 509 E. Tenth St., Newport, KY 41071. (606) 431-2333.

**Progressive Rock/Fusion/Jazz CDs.** Low prices, fast delivery. New Earthworks, \$11.50 plus \$3 S&H. Free Catalog, M&M Music, P.O. Box 466, Framingham, MA 01701.

Authentic and unique, Wu Han/Gao Hong Tai gongs and cymbals. With a thousand year history, the best handmade Chinese gongs, cymbals, and steel drums. Deep rich tone with evenness of duration. Numerous sizes obtainable. For information please call or fax: X&H Oriental Import & Export Co., 189 Claremont Ave., Suite 44, New York, NY 10027. (212) 749-5895, Fax: (212) 749-5895.

**Triggers!** Why pay \$40+ for head mount triggers when you can have the same quality and performance for just \$11.95! Satisfaction guaranteed! Send \$11.95 plus \$1.50 S&H each to: C-XTRAS, RR 3, 461 Rt. 625, Pittstown, NJ 08867-9433. (908) 735-0755.

**New Book!** "Traps The Drum Wonder, The Life Of Buddy Rich" by Mel Torme. \$21.95 plus \$2.50 S&H. Visa/MC. (800) 877-5407. Also Bert Korall's hardback book, "Drummin' Men: The Heartbeat Of Jazz, The Swing Years" \$24.95. St. Louis area's oldest drum shop: John Fornaszewski Drum Shop, 3007-09 Namcoki, Granite City, IL 62040.

**Sonor drums Signature & Sonor Lite:** (716) 759-2115.

**Rare Led Zeppelin "John Bonham" drums.** Identical setup. 1970s amber Vistalite. Excellent investment. Export available. Celebrity privacy assured. For details and photos write to: Allan Fogel, 9200 W. Atlantic Blvd., Suite 1424, Coral Springs, FL 33071.

**Drumstick bonanza.** Pro colors: 5A, 5B, Rock: \$4.95, Neons: \$5.95, plus 75¢ P&H. Send money orders to: Archies, P.O. Box 292-M, Avon, MA 02322.

13 piece set: Eames shells with glossy black finish. Owner built with best of everything: RIMS mountings, Tama tom mounts, Sonor spurs, etc., Eight A. Zildjians, Wuhan China. \$3,000. John: (207) 492-4910.

## STUDY MATERIALS

Analytic Drum Tuning recommended by Russ Kunkel, Sonor, *Modern Drummer*. **Complete Drum Tuning instruction.** Send \$8.95 to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

Twirl Drumsticks Video teaches you how to twirl drum-

sticks like the pros. Your showmanship will **Blow 'Em Away!** Send \$14.95 for VHS video to: Steven Walker, Box 40352, Indianapolis, IN 46240-0352.

**Free! 1992 Drum Charts Catalog & Sample!** Best charts ever! Hundreds available! Rock, Metal, Jazz, Funk, Fusion, solos, and more! Weckl, Gadd, Bonham, Pearl, Ulrich, Aldridge, and the rest! Plus play-along digital drum tracks, cassette courses, videos, and books! Drum Charts International, P.O. Box 247-MD3, Nanuet, NY 10954-0247. Catalog **Hotline: (914) 6-CHARTS!**

**Timbale Solo Transcriptions,** \$12 + \$2 p.h. to: Victor Rendon, 327 12th Street, Brooklyn, NY 11215.

**"Syncopation" Owners—"4's Method"** transforms "Syncopation" into powerful drumset resource! Teachers—quit hand copying exercises—teach, learn more! "Excellent"—Ted Reed. 42 exercises, new supplemental exercises. Limited edition—act now! \$10—Metromar Publishing, Box 6264, McLean, VA 22106.

**Free Percussion Express catalog.** Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110. **Hotline: (815) 962-3147.**

**New for Drummers—"How to Develop Lightning Speed"**. With this innovative practice course you'll learn techniques that will increase your level of speed and endurance. You'll develop super wrists. You'll see results after the first time or your money back. Parziale, Dept. M2-2, Box 3456, Mercerville, NJ 08619. \$12 plus \$2 postage and handling. Results after the first time!

**Unbeatable free drumsticks with Professional Stick Twirling Video (VHS).** Looks awesome! Easy to follow, step by step. Send only \$14.95. Ron Nelson, P.O. Box 496, Union Lake, MI 48387.

**One-handed drum roll—Innovator reveals secret.** Amazing new technique with many rudimentary applications. "The D.B. Technique" will revolutionize percussion. Be the first on the cutting edge of innovation. Call (900) 988-0042 ext. 936 for information. \$2 a minute.

**Drum triggers:** Make your own low cost triggers at home. Instructions \$5. MH, P.O. Box 217, Evansville, IL 62242.

20 popular rudiments cassette package with booklets. \$7.50 to SLW, 30137 Avenida Tranquila, R.P.V., CA 90274.

The all new **subliminal** tape for musicians is now available. It is the **powerful, dynamic** source of many positive mental messages. A proven technique of **subliminal** persuasion will be your key to success. While your ears hear the gentle sounds of ocean waves breaking on a secluded beach, your mind receives the encouragement and reinforcement it needs. Send \$24.95 to: The Better Music Co., P.O. Box 192242, Little Rock, AR 72219.

**Drummer's Fitness Guide** by Michael Johnson. The physical conditioning routine designed specifically for drumming. MD review calls it, "a helpful and concise book concerning today's drummers." Guaranteed! Order now. Send \$19.95 to: Fit To Be Publishing, 3425 Cunnison Ln., Soquel, CA 95073.

**Eleven cymbals in one!** This unique video demonstrates eleven distinct sounds from one cymbal and many practical ways to use them on the set. Any style—any level player will benefit. Hal Blaine says

**"Great concept... new approach...I highly recommend!"** Just apply to beats you already know! \$19.95 plus \$3.05 S&H to: Tri State Video, 119 Davis St., Beaver Falls, PA 15010. Credit cards call (412) 843-4217.

**Drumset Lessons through the mail!** All levels—all styles. Horrigan Drum School, 12 Goddard St., Suite #3, Quincy, MA 02169. (617) 770-3837.

**Free catalog** of educational, instructional and entertainment videos, cassettes and publications exclusively for drummers. All your favorites from one source—at prices you can afford! **World Drum Center**, P.O. Box 397, Pomona, CA 91769.

**Elements of Drumming Coordination** will enhance four limb dexterity. \$10.95 to: Joe Frisina, P.O. Box 326, Meadville, PA 16335.

**Build your own digital sampling drum!** It's easy! For complete instructions, schematics, and parts list; send check or money order for \$9.95 plus \$1 S&H to: Merschat Enterprises, P.O. Box 1044, Easthampton, MA 01027.

**To be a great drummer** you must first believe you are a great drummer. **Drumnetics** gives you confidence in every aspect of your drumming: time, groove, fills, soloing, and creativity. Through cybernetics, you gain the belief in yourself necessary to make it to the top. One tape is worth dozens of lessons. 30 day Money Back Guarantee. Send \$19.95 to: Self Image Dynamics, 4800 Lonestar Way, Sacramento, CA 95842. CA residents add 6 1/2% sales tax.

**Pete Magadini—The Polyrythm Video,** \$24.95 to: Pete Magadini, P.O. Box 1818, Champlain NY 12919.

**Set-up drums like the Pros.** Easy and basic guide. Send \$4.95 to: Archie's, P.O. Box 292, Avon, MA 02322.

## INSTRUCTION

**NYC Drummers:** Study with John Sarracco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **"The Professional Way"**. Manhattan and Staten Island studio locations. (718) 351-4031.

In the S.F. Bay area, **John Xepoleas**, author of *Studies For The Contemporary Drummer*, is accepting serious students. Develop the skills needed for today's drumming. (510) 947-2066.

**Drums/Percussion—North Jersey area.** Drums, Mallets, Timpani, Theory. Pat O'Donnell (201) 997-3236.

**Call (516) 938-DRUM** for drum instruction over the phone. Private lessons (516) 681-9556.

**School For Musical Performance.** Specializing in Percussion: Drumset, Vibraphone and Marimba. Instruction for all instruments, voice, theory and songwriting. Director, David Kovins, 910 Kings Highway, Brooklyn, NY 11223 (718) 339-4989.

**Drummers:** Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio** (914) 592-9593.

**Boston:** Also Kenmore Square, Everett Square, Quincy, Marshfield. All levels—all styles. Horrigan Drum School (617) 770-3837. Brochure: Horrigan Drum School, 12 Goddard Street, Suite #3, Quincy, MA 02169. **Lessons through the mail** and **"Out-of-Town"** programs available.



## DRUMMERS



**UPSET** over high prices?  
**UPSET** over poor selection?  
**UPSET** over low quality  
 percussion accessories?

If so, join the **Pro Drummers  
 Club of America . . . FREE!**

**Factory Direct Prices** on  
**AQUARIAN** Drumheads; NEW  
 Superwood Hickory Drumsticks;  
 Cymbal Springs; Drum Bags; Stick  
 Caddies; Cymbal Bags and more.

**Tremendous savings** on  
**AQUARIAN** high-quality percus-  
 sion products. Satisfaction, selection  
 and service . . . Guaranteed! Call our  
 toll free Hotline number for catalog  
 and information.

**1-800-473-0231.**

**HEY!** Check Out  
**AQUARIAN'S Patented  
 Hi-Energy™** Drumhead.



**Audie Desbrow** Great  
 White

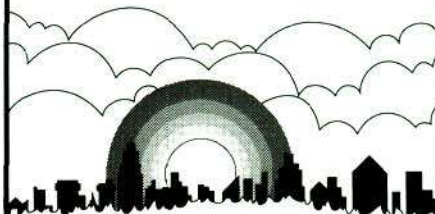
"**Aquarian's Hi-Energy™** snare  
 drumhead is the best I have ever  
 played. It has raw power as well as  
 great sensitivity. It sounds great  
 show after show, night after night."  
 "The durability is nothing  
 short of amazing. Every hard player  
 should check it out.

The **Hi-Energy™** head is  
 happening."

**AQUARIANACCESSORIES**

1140 N. TUSTIN AVE.  
 ANAHEIM, CA USA 92807

## Expand your drumming horizons...



...with a  
 subscription  
 to  
**Modern  
 Drummer**

**CALL TOLL  
 FREE:  
 1-800  
 435-0715**

Outside the U.S.  
**815-734-6309**

**MONDAY THRU FRIDAY  
 8:30 AM - 4:30 PM CST  
 MASTERCARD AND  
 VISA ACCEPTED**

**Drum Lessons:** All styles/techniques. NY City area  
 (Brooklyn Studio). Call (718) 253-2416.

**Cleveland:** Jazz drummers, experienced only. It's  
 about **time**. It's not in the books! Learn arm/leg weight  
 and gravity techniques. Play **virtuoso** figures with ease.  
 If your goals are **confidence, solid time, originality,**  
 and **stamina** I'll raise your level of playing. Don Fried-  
 man, P.O. Box 28513, Cleveland, OH 44128.

Drum lessons with Grammy winner, Ron Davis, for-  
 merly with Woody Herman, Chuck Mangione, Manhat-  
 tan Transfer. Build technique and reading (201) 783-  
 4021.

### WANTED

**Vintage Drums,** Turkish K-Zildjians. Immediate  
 cash/trade! Vintage Drum Center. (800) 729-3111.

**Ludwig Vistalite,** full or partial set, any condition.  
 (919) 859-4058, Scott Brownell.

**Snare Drums, 1980s—1990s.** Immediate cash/trade.  
 Vintage Drum Center. Toll free: (800) 729-3111.

**Wanted:** Radio King snare drum blue marine pearl.  
 (305) 752-0532.

**Wanted:** Gretsch floor tom, white pearl. Broadcaster  
 lugs. (305) 752-0532.

### MISCELLANEOUS

**Musicians National Referral:** Professional musicians  
 seeking bands—bands seeking professional musicians.  
 Bands register free. Call now for information. (800)  
 366-4447.

**Attention Drummers!** Get exclusive interviews and  
 advice from the pros: **Lars Ulrich, Alex Van Halen,**  
**Rod Morgenstein,** etc. Send an SASE for more info to:  
**Powerkick Newsletter,** P.O. Box 405, Joppa, MD 21085.

**Sound-proof your drum room!** After years of com-  
 plaints from irate neighbors and surprise visits from  
 the local police, I've learned the techniques used to cre-  
 ate a quiet practice room. To learn these techniques  
 send \$11.95 ppd., to: Stik Works, P.O. Box 908, King-  
 man, AZ 86402.

**Career Opportunity.** Communication skills (written and  
 oral), computer skills, plus either manufacturing or  
 marketing skills; if you have the first two plus one of the  
 next we'd like to hear from you. Send a resume with a  
 letter outlining your skills to: Fred Gretsch Enterprises,  
 P.O. Box 2468, Savannah, GA 31402.

**Musicians—**Seeking the right band? Bands—Are you  
 one "special" musician away from success? Call Musi-  
 cian's Connection at: (800) 743-3619.

**Glenn Weber Drum Shop**  
 Housing the  
 New Jersey School of Percussion  
**Lessons•Sales•Service**

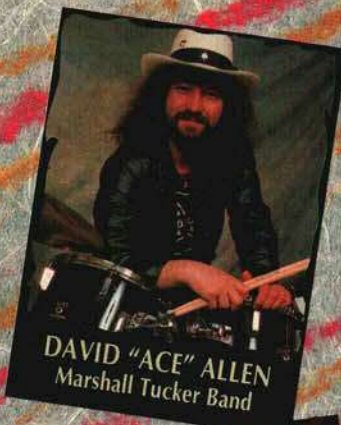
**Special Savings  
 on Drum Sets, Congas  
 and Cymbals!**

16 Northfield Ave., West Orange, N.J. 07052  
 (201) 736-3113





SEAN BURKE  
Atlanta Rhythm Section



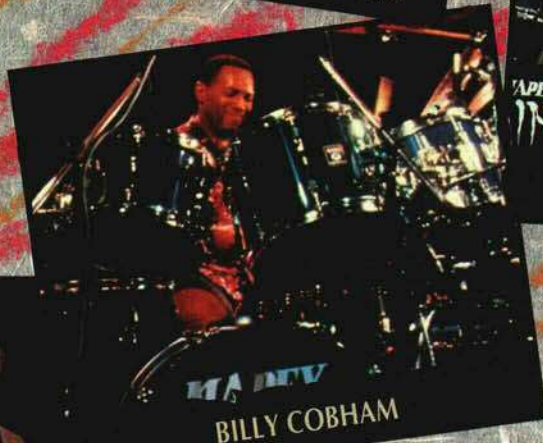
DAVID "ACE" ALLEN  
Marshall Tucker Band



MIKE TERRANA  
Mac Alpine



STEVE "DR. KILLDRUMS"  
WACHOLZ - Savatage



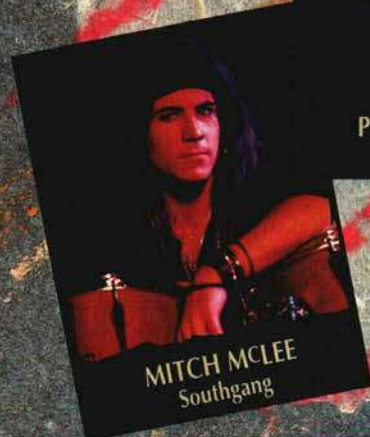
BILLY COBHAM



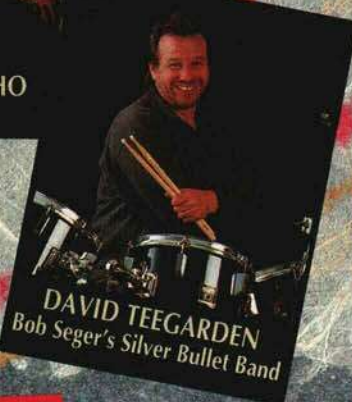
KENNY V.  
Saints & Sinners



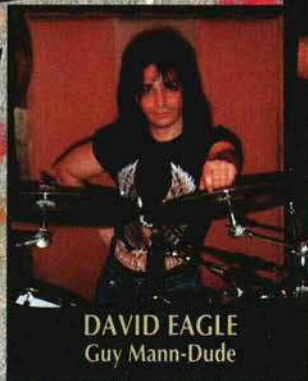
PORTINHO  
Brazil



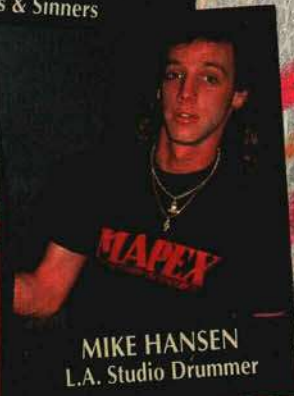
MITCH MCLEE  
Southgang



DAVID TEGGARDEN  
Bob Seger's Silver Bullet Band



DAVID EAGLE  
Guy Mann-Dude



MIKE HANSEN  
L.A. Studio Drummer

WHEN WORLD BEATS CHANGE,

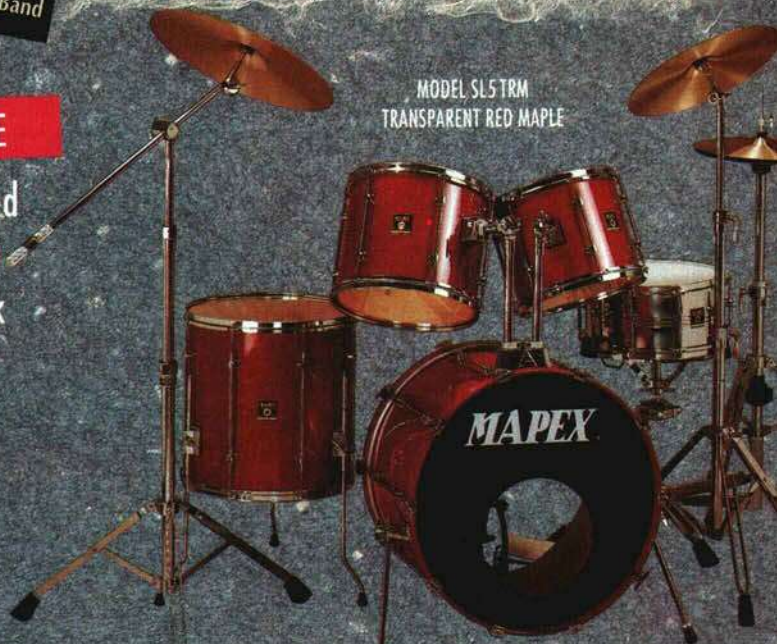
DESIGNS MUST ALSO CHANGE

Ever notice how many drummers have switched to Mapex? If your equipment needs to get in sync with your playing style or rhythm, check out the Mapex originals.

**MAPEX**  
THE WORLD BEAT

For more information write: Mapex P.O. Box 748, Effingham, IL 62401

MODEL SL5TRM  
TRANSPARENT RED MAPLE



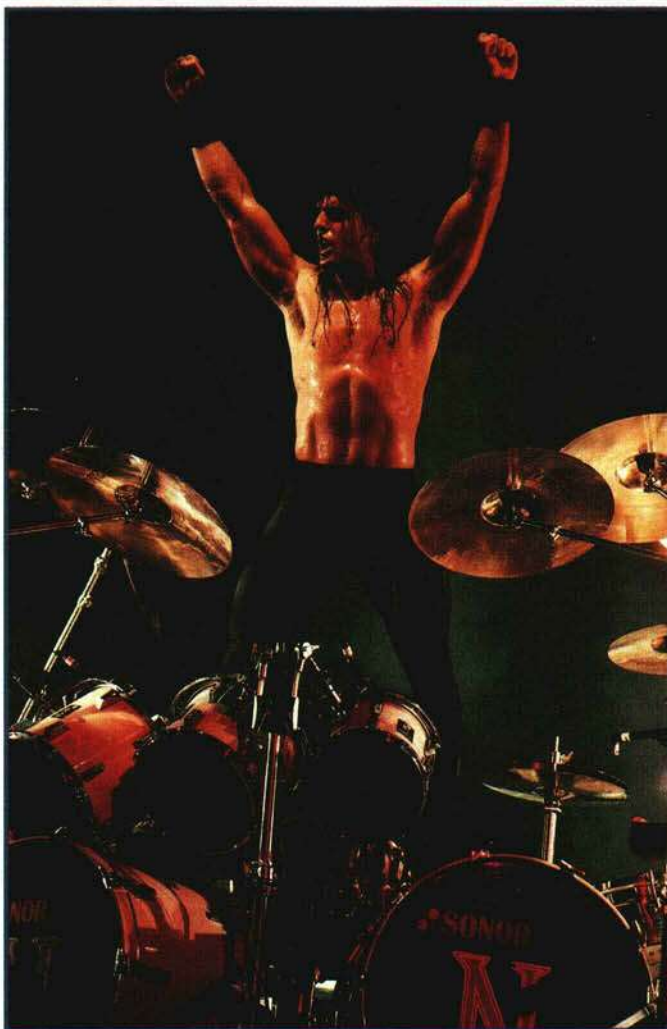


# Make It Happen... With Modern Drummer

What does it *really* take to make it? Those who *have* made it say things like persistence, determination, a lucky break. But most say—above all else—the ability to *do the job* when that golden opportunity arises. And that's where we come in. Modern Drummer is out to help make it happen for you.

A Modern Drummer interview is like a one-on-one drum clinic, where those who've made it to the top tell how they got there. Where the leading drummers talk about their music, their playing style, their gear, their *insight* on the business of music—sound information you'll need on your own climb to the top.

From rock to jazz, R&B to heavy metal, MD's columns are like private lessons with the top players. Players who openly share drumming tips with you—tips that will make a real *difference* in your own playing.



BOBBY ROCK

PHOTO BY MARK WEISS

Of course there's more—*lots* more: No-nonsense product reviews that'll help you choose the right gear to sound your very best all the time. Record, video, and book reviews for the best the drumming world has to offer. That question you've always wanted to ask answered by a leading pro. *Sound Supplements* that focus in on the finest playing by the finest players. You simply won't find it all anywhere else but Modern Drummer.

And don't ignore the money you'll *save* by subscribing. It's as high as 47% off the newsstand price, and comes with our usual money-back guarantee. More important, a subscription means you'll never miss out on all the things MD offers every month, all year long.

It's simple: You supply the persistence and determination, *we'll* supply the know-how. Together we might just *make it happen*.

## Modern Drummer...Subscribe Today

- ☐ **1 Year: \$27.95** (SAVE 41% off the newsstand price)
- ☐ **2 Years: \$49.95** (SAVE 47% off the newsstand price)
- ☐ **Payment enclosed**      ☐ **Mastercard**
- ☐ **Bill Me**      ☐ **Visa**

Rates good in U.S. & Mexico. For Canada Send \$29.90 for one year, \$53.45 for two years (U.S. currency only). Foreign orders add an additional \$70.00 per year for air-mail. Allow six to eight weeks for delivery. Make checks payable to Modern Drummer.

Mail to: Modern Drummer Publications  
PO Box 480, Mt. Morris, IL 61054

Card Number \_\_\_\_\_ B-13

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_



# FAITH NO MORE'S MIKE BORDIN



Photo by Jay Blakesberg

## PLUS:

- GARTH BROOKS'  
MILTON SLEDGE
- VINNIE COLAIUTA  
TRANSCRIPTION

# THE DRUMMERS OF JAMES BROWN

## ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Aquarian Accessories	116	Innovative Specialties	106	PureCussion, Inc.	73
Atlanta Pro Percussion	88	Jemm Co.	59	Remo	64/65, 74
Bison Drum Co.	112	Kansas City Drumworks	109	RimSHOT Drumsticks	73,96
Boom Theory Corp.	54	KAT, Inc.	57	Rhythm Tech	82
Calato/Regal Tip	63	L.T. Lug Lock	80	Sabian	19,85
Cappella Drumsticks	84	Latin Percussion, Inc.	97	Sam Ash Music Stores	102
Corder Drum Co.	80	Ludwig Industries	Inside Front Cover	Sapphire Percussions	78
Drum Doctors	54	Mapex Percussion	117	Skidmore College	71
Drum Partner	69	Maxell	20/21	Slap Happy Productions	59
Drum Workshop	46/47	MD Back Issues	89	Slobeat Musical Products	88
Drummers Collective	101	MD Subscriptions	118	Sonor	79
Drums on Sale	110	MD Sound Supplement Collection	100	Suncoast Music Distributing	78
Drumst6	94	MD & Pro*Mark Trivia Contest	68	Super Gloss/Sam Barnard	112
Drumstix	110	Modern Drummerware	30/61	Tama	40/41, 55
Duratech	78	Mechanical Music Corporation	110	Thoroughbred Music	105
Evans Products	1	Meinl	74/75	Tony Parziale	110
Falcon Design	110	Music Tech	90	Trick Percussion Products	92
Fork's Drum Closet	112	Musicians Institute	7	UDU Drums	112
Gene Piccalo Enterprises	110	Noble & Cooley	95	UFIP	91,93
Gibraltar/Kaman Music Corp.	11	Paiste	50/51, 81, 111	VaterPercussion	104,107
Glenn Weber Drum Studio	116	Pearl Corporation	17/17,63,103,Inside Back Cover	Vic Firth, Inc.	70, 71, 80, 95
Gorilla Snot	110	Precision Drum Co.	110	Waddell's Cymbal Warehouse	112
Gretsch	113, Inside Back Cover	Premier Percussion	5	Yamaha	83
HQ Percussion Products	70, 93	Pro*Mark	76/77, 91, 101	Zildjian	12/13, Outside Back Cover
Horrigan Drum School	105				





# MODERN DRUMMER'S 14th ANNUAL READERS POLL



The purpose of *MD*'s annual poll is to recognize drummers and percussionists in all fields of music whose musical efforts—recordings, live performances, or educational activities—have been especially notable during the past year. It is

in no way meant to suggest that one musician is "better" than another. Rather, it is to call attention to those performers who, through their outstanding musicianship, have been inspirational to us all.

## INSTRUCTIONS

1. You must use the official *MD* ballot—no photocopies.
2. Please print or type your selection in the corresponding box. See the category descriptions below for clarification.
3. Make only one selection in each category. (It is not necessary to vote in every category. Leave blank any category for which you do not have a firm opinion.)

4. Affix appropriate postage and mail the entire ballot to *Modern Drummer's* offices at the address shown on the reverse of the ballot card.
5. Ballots must be postmarked no later than **March 1, 1992**. Results will be announced in the July '92 issue of *MD*.

## CATEGORY DESCRIPTIONS

### Hall Of Fame

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. Those members are: **Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, and Art Blakey.**

### All-Around Drummer

This category is not intended to indicate the "overall best" drummer. Rather, it is to recognize drummers noted for performing in a variety of musical styles and applications, instead of one specific band.

### Studio Drummer

This category is for drummers known as multi-session players who record with many artists, or who are involved in projects such as jingles, TV, and film scores. (Do not include recording artists who spend time in the studio, but only as a member of one group.)

### Mainstream Jazz Drummer

This category is restricted to drummers in small-group, acoustic jazz.

### Electric Jazz Drummer

This category is reserved for drummers who perform in fusion or jazz-rock.

### Up & Coming Drummer

This category is reserved for the most promising artist brought to the public's attention within the past 12 months.

### Recorded Performance

Vote for your favorite recording by a drummer as a leader or as a member of a group. Limit your selection to recordings released within the past 12 months. Please include the artist's name, the complete title of the song, and the album from which it came.

## MD's HONOR ROLL

Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD*'s Honor Roll. This is our way of recognizing the unique talent and lasting popularity of those special artists. Artists placed on the Honor Roll in any given category

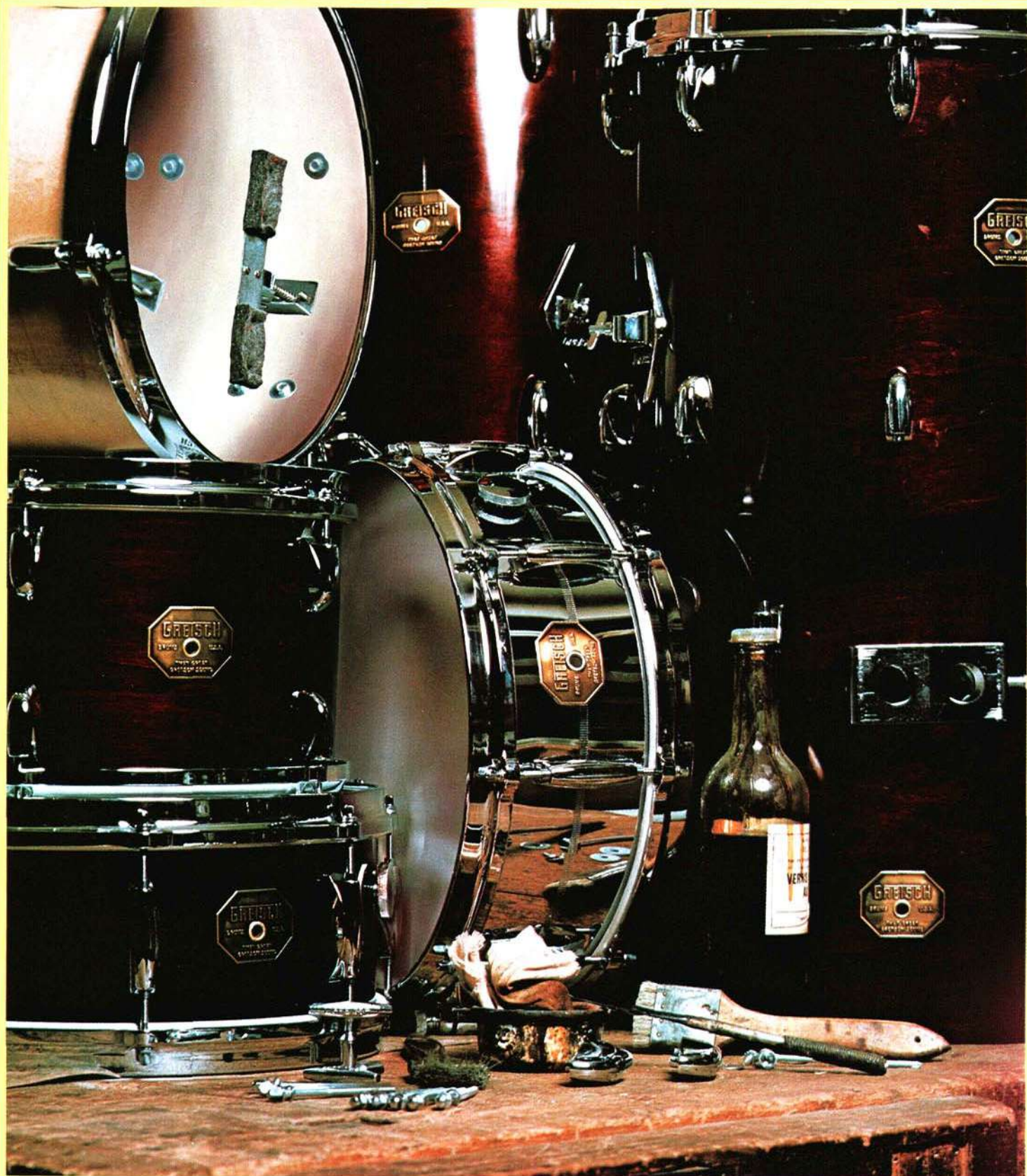
are subsequently ineligible in that category, although they remain eligible in other categories. (The exception to this is the "Recorded Performance" category, which will remain open to all artists.) Artists who have achieved Honor Roll status (and are now ineligible in the category shown) are listed below.

**Alex Acuña:** Latin/Brazilian Percussionist  
**Airto:** Latin American and Latin/Brazilian Percussionist  
**Gary Burton:** Mallet Percussionist  
**Anthony J. Cirone:** Classical Percussionist  
**Phil Collins:** Pop/Mainstream Rock Drummer  
**Vic Firth:** Classical Percussionist  
**Steve Gadd:** All-Around Drummer and Studio Drummer  
**David Garibaldi:** R&B and Funk Drummer

**Larrie Londin:** Country Drummer  
**Rod Morgenstein:** Rock and Progressive Rock Drummer  
**Neil Peart:** Rock Drummer and Multi-Percussionist  
**Buddy Rich:** Big Band Drummer  
**Ed Shaughnessy:** Big Band Drummer  
**Steve Smith:** All-Around Drummer  
**Dave Weckl:** Electric Jazz Drummer  
**Tony Williams:** Jazz and Mainstream Jazz Drummer



*Standard of the World since 1883!*



For over a century the Gretsch signature has been the hallmark of wood drum craftsmanship.

The Gretsch dedication to the quality manufacture of 6-ply  
**Handcrafted in U.S.A.**

fine wood laminated shells is reflected in the unique sound of Gretsch wood drums.

Chosen by the world's finest percussionists for sensitivity, accuracy and resonance —

Gretsch remains at the music forefront with  
**THAT GREAT GRETSCHE SOUND!**



1 Gretsch Plaza  
Ridgeland, SC 29936  
(803) 726-8144  
TELEX: 386628 (Gretsch) ENT UD





*William Calhoun, Living Colour.*

Some of the out-there time signatures this man plays could lead you to think he was "slightly altered" during the sessions.

"But, believe me,

to play what our band

plays, you have to be clear as a

bell." So says William Calhoun, drummer of Living

Colour, one of the most creatively rhythmic

bands going today. "I don't buy into that business of

needing stimulants to create. All you need

is dedication, a great drum kit, and a straight,

well-made pair of sticks." Sticks? "They're the most underrated aspect of drumming. Sticks are

## "DRUMSTICKS, LIKE PEOPLE, PLAY BETTER WHEN STRAIGHT."

your lifeline to the drums—they've got to be tooled just right or you can't extract the sounds

you want out of the

kit." And why do Zildjian

sticks succeed where

others don't? "Some other

sticks seem okay in the store. But my

Zildjian 'Calhouns' are the only ones I've played

that hold up during a gig. The sticks

are never warped. They're virtually impossible to

break. And the round beads give

me superior definition for my ride cymbal patterns."

His advice to a player who's thinking

about buying another stick? "Just Say No."

# Zildjian®